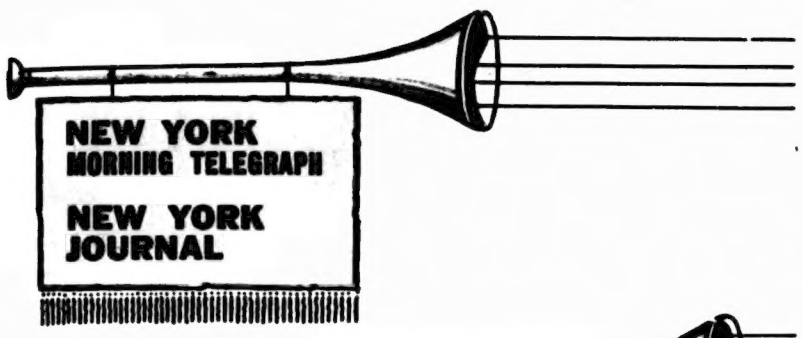
Kine WEEKLY

A NEW EXHIBITORS' SOCIETY ?

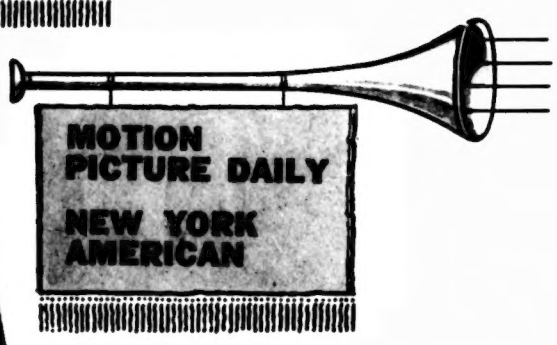
See pages 4 & 12

The Critics Blow Gabriel's Trumpet!



" It is, by far, the most exciting picture of the year. If you never see another motion picture, by all means see ' Gabriel Over The White House.' " **New York Telegraph.**

" A picture that will hold you spellbound . . . a picture that will create more thought, provoke more discussion and draw more people to the theatre than any film in this or any other decade." **New York Journal.**



" GABRIEL soars on high . . . a T.N.T. load of powerful, stirring, timely and dramatic entertainment—an out and out wow on all counts . . . one of the most courageous and one of the boldest picture conceptions so far emerged from Hollywood." **Motion Picture Daily.**

" It is breath-taking drama, daringly conceived, boldly executed. It is your dr ama and mine, and America's And it is tremendous." **New York American.**

" The production is excellent, and there can be nothing but praise for the directing of Gregory La Cava, and the playing of the entire cast."
New York World Telegram.

" A stirring and impressive film . . inspiring, gripping, dramatic. A big picture and an important one. You can't afford to miss it."
New York Daily Mirror.

" A stirring picture directed in a masterly manner."
New York Daily News.

" Destined to be the most discussed photo-play of the year."
New York Herald Tribune.

Here is YOUR chance to judge for yourselves—

WALTER HUSTON *in*

GABRIEL OVER THE WHITE HOUSE

TRADE SHOW
Prince Edward Theatre
MONDAY
JUNE 19
8.45 p.m.

Watch

METRO-GOLDWYN-MAYER

Give Your Box-Office the Stimulus It Needs!

BOBBY JONES
in WARNER BROS. CHAMPION

"ATHLETE of the CENTURY"

The

with
JOE E. BROWN · GLENDA FARRELL
GUY KIBBEE and MANY OTHERS

HIP ACTION
WELL PRODUCED . . . BOASTING OF AN OUTSTANDING PERSONALITY . . . SHOULD BE CORDIALLY RECEIVED—"The Cinema"

FINE POINTS
SUBJECT NOVELLY TREATED WITH THE AID OF WELL-KNOWN SCREEN ARTISTES . . . ENTERTAINING—"The Cinema"

DOWN SWING
PRODUCED WITH A TOUCH OF NOVELTY . . . THE SUBJECT SHOULD BE WELL RECEIVED—"The Cinema"

IMPACT
VERY GOOD FOR BEST-CLASS HALLS "The Cinema"

POSITION & BACK SWING
WITH GUY KIBBEE - GLENDA FARRELL—to be reviewed

THE GRIP
WITH JOE E. BROWN - LYLE TALBOT - PRESTON FOSTER to be reviewed

"HOW TO BREAK 90"

GUARANTEED NEW ABSOLUTELY
NEW STARS · NEW STORIES · NEW IDEAS
PACKED WITH FUN FOR EVERYONE
Champion Entertainment!

KINEMATOGRAPH WEEKLY. 8/6/33.

TAX Discussion Report *Page 5*

Kinematograph WEEKLY

No. 1364 Thursday, June 8, 1933 Vol. 196

B.I.P Australian Releases *Page 16*

COMBINED BRANCHES ON RENTAL POLICY

THE campaign against excessive rentals grows in intensity, the newest development being the holding of combined meetings of various branches for the purpose of bringing home to individual exhibitors the principle adopted by the C.E.A. executive. The first of these meetings was held on Friday in Cardiff when the Birmingham, S. Wales and Bristol branches were represented. It was decided to reaffirm the Birmingham resolution limiting the rental of programmes to 40 per cent.

South Wales, Birmingham and Bristol Represented

ANOTHER important meeting of the South Wales and Monmouthshire branch, in connection with the campaign against high film rentals, was held at the Park Hotel, Cardiff, on Friday last, ARCHIE JONES (Cwmcarn) presiding over a representative gathering of members.

H. B. LANE (chairman) and E. HEWITSON attended on behalf of the Birmingham branch, while the Bristol and West of England branch were represented by A. B. ATKINSON and H. F. WREN.

A lengthy and lucid account of the steps so far taken by the Birmingham branch in the fight was given by H. B. LANE, who explained that they were forced to move in the matter because of the tendency on the part of several renters to demand 50 and even 60 per cent. for their products. They realised the seriousness of this, and decided to resist, the first step being to pass a resolution pledging themselves not to sign any contract greater than 40 per cent. for any film. That resolution was signed by everyone in the room, and he could assure the meeting that not a single one who had signed had broken away.

Mr. LANE proceeded to give details of the progress made, and expressed regret on behalf of Sir Percival Bower, who he said was one of the pioneers in the campaign, at his inability to be present. Sir Percival had asked to tell them how strongly he felt on the subject. "We feel," concluded Mr. Lane, "that if we do not take the course we are taking our percentage, instead of being 40 per cent., is certain to be 50 or 60, and I am sure that there is not one in the room who can pay that and say truthfully that they can make a profit. If we remain solid in resisting the unfair demands of the renters, we shall win."

The CHAIRMAN remarked that it was gratifying to know that in Birmingham they had not broken away from their agreement. Referring to the absence of J. Ernest Sprague (Pontypridd), the CHAIRMAN said this was unfortunately due to the death of his youngest brother.

The meeting passed a vote of condolence.

An Ex-President

E. HEWITSON said that when they in Birmingham had the four films, so much talked about, brought to them, and such prices as 50 and 60 per cent. were asked, they naturally became very perturbed. They realised that this would be tying them down in the future, and therefore decided it was time they put these uneconomical films in their right place.

Those present might wonder why no penalty clause was attached to the signatures. In Birmingham it was felt that putting in a penalty clause would not make it any safer if a man wanted to break away, but that when a man solemnly attached his name it was sufficient guarantee that he was prepared to stand by his pledge. That they were right was proved by the fact that not one man had broken away.

They had had as many as ten films submitted in Birmingham with an application for 50 per cent.

They had got to make a stand here and prevent any attempt by the renters' representative to extort anything above 40 per cent. The idea in Birmingham was 40 per cent. for a programme, not 10 per cent. for the supporting draw as well.

Prestige did not help the exhibitor unless he had got the pictures. Nothing would ever change their view that 50 per cent. was uneconomical. Everyone had stood four-square and no one would sign for more than 40 per cent. They were determined to let any film go by for which more than 40 per cent. was asked. All they were concerned about was quality, and prices which would allow them a little balance in order to make good the losses they were sustaining on others.

He felt it was an advantage for representatives of branches to meet and compare notes so that they should be allowed to live and not be squeezed out.

Bristol Speaks

A. B. ATKINSON remarked that all must be agreed that if they went on paying high percentages it would be the end of them and the renters would eventually be running the kinemas. He felt with the chairman that as long as they had got a majority of exhibitors to say they will not pay more than 40 per cent. they would be all right.

H. F. WREN pointed out that because there might be some who might want to get round it, they had made their resolution at Bristol definite that they would not pay more than 40 per cent. directly or indirectly.

Wardour's Offer

The CHAIRMAN said the secretary had received from Wardour Films a communication, headed "Wardour Pledge." This read: "We pledge ourselves not under any circumstances to insist on 50 per cent., although a number of our pictures will definitely come into that category." That, said the Chairman, was a step in the right direction.

A United Front

H. VICTOR DAVIS said he felt that unless they stood firm on this they would not have the opportunity again. There was an old saying, "If we don't hang together we shall hang separately." That was the position now.

There were bright young people making it their business to spread dissension, and with disregard for the truth, saying so-and-so has broken away. He asked them to take no heed of those stories. This was not a quarrel with the renters; they were not out for that.

DAVID HUGHES (Tonypandy) agreed that the only sure way to success in the fight was for everyone to sit back and refuse to book any films for which more than 40 per cent. was asked.

R. DOONER (Maesteg) and W. BERRIMAN (Pontypridd) also spoke, and urged members not to listen to the stories going about, but to stick together until success was achieved.

A vote of thanks to the visitors, proposed by H. VICTOR DAVIS, and seconded by R. DOONER, was carried with acclamation, and a motion reaffirming their decision to abide by the original resolution on the question of high rentals was also carried unanimously.

FRESH DEAL

DEMANDED BY SUSSEX C.E.A.

THE complete rescission of the present system of film booking was urged at the Sussex C.E.A. meeting at Brighton on Tuesday, when unanimous support was given to the principle of the Birmingham branch resolution not to pay more than 40 per cent.

J. VAN KOERT said that the only fair way of dealing on sharing terms was to take an average of the takings for the previous year, and working with a programme booked at 33½, to have a rising scale if the exhibitor took over and a sliding scale if he took less than that amount.

In regard to the desperate plight of the small halls, Mr. Van Koert said: "The time has come when it ought seriously to be brought home to the renters as to whether they want to continue the revenue of the thousands of small houses up and down the country able to pay several hundreds a year in rentals; whether they want to keep these small halls in business, or to crush them entirely by maintaining this percentage system.

"The majority of these halls run films after all the bigger halls have had them, films that otherwise would be on the shelf.

"Unless something is done we shall all slowly fade out. We have already one fade-out in Hove. It only wants a little bit of leniency, not charity, but real business treatment to keep these small houses open and maintain a revenue from them."

It was recognised in the subsequent discussion that the renters had consistently refused to deal with the C.E.A. as a body on the question of film rentals, and Mr. VAN KOERT said that a meeting of proprietors and booking managers, not a C.E.A. meeting, should be held, and that a deputation should be formed to the renters to lay the matter before them as business men.

Acting with Neighbours

A combined meeting of the proprietors and booking managers of the Sussex and Portsmouth was to have been called after the last Sussex meeting, but owing to a misunderstanding it was not held. The branch now decided to call this meeting as early as possible to go into the matter.

Paul Stein, who is directing Bebe Daniels for B.I.P.

"GOLD DIGGERS" TRADE SHOWS FIXED

Premiere at Glasgow Conference

VISITORS to the annual C.E.A. Conference at Glasgow will be the first to see First National's great combination of music, comedy and spectacle, "Gold Diggers of 1933."

D. E. Griffiths, managing director of First National, announces that an advance print of the film will be shipped from New York in a few days, in time to reach this country for its premier presentation, which will take place at the Playhouse, Glasgow, on Wednesday, June 21, at midnight.

London Trade Show

It is further announced that the London Trade show of this important production will take place at the Prince Edward Theatre on Tuesday, June 27, at 8.45 p.m.

This forms an excellent send-off for this attractive picture, and at Glasgow it will be seen by delegates representing all parts of the country.

The coming of "Gold Diggers of 1933" is awaited by the music profession with as keen expectation as by exhibitors, for the advance reports from the United States speak so highly of the musical numbers, and the five new song hits in particular, that all interested in the sale of sheet music, gramophone rights, band performances and vaudeville presentation are expecting something that will set up new records in the musical world.

"Gold Diggers of 1933" commenced world premières at Denver, playing at two theatres there, the Aladdin and the Orpheum, which are packed nightly, all bookable seats being sold out a week in advance of opening at each theatre.

In reviewing the production, the American *Film Daily* states that "Here is a money picture! Make no doubt about it!" All advance reports comment enthusiastically upon the comedy and spectacle of the production. The American *Variety* states that "the film has a finish that will send them out yelling with laughter." The *Motion Picture Daily* says that the picture is "Ear-marked from any and all angles," and the *Motion Picture Herald* states that "the picture is laugh-laden, heart-tingling and glamorous."

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NAZIS BOLSTER UP GERMAN PRODUCTION

OUSTED EXECUTIVES TO PRODUCE IN ZURICH

GERMANY'S film industry, which has suffered during the past few years from bankruptcies and general financial difficulties, is to be supported in future by a scheme of credit in which the Government has a leading part.

The announcement was made last week of the creation of a film credit bank, which will finance approved film ventures. In future any film manufacturers having an idea for making a film will be obliged to place his project before the board of the new credit organisation. It is assumed that Ufa will not need to avail itself of the film credit bank facilities.

The Film Credit Bank begins with a capital of 200,000 Reichsmarks (£10,000), with credits available up to a million marks.

The German Government, the Deutsche Bank und Discontogesellschaft, the Kommerz-und Privatbank and the Dresdnerbank are associated with the scheme.

The board of directors has as its president Dr. Scheuermann (State attorney), Secretary of State, Dr. Funk, and Dr. Klitsch as vice-presidents. Others are Herren Posse (of the Labour Department), Arnhold Raether (Ministry of Propaganda), Kiehl, Maerz and Pilder (representing Banking interests), Post (Government Credits), Henkel (Tobis), Bockies (renters), Engl (exhibitors), Strehle (Agfa), and Wehner (studio interests).

The scheme under which a film would be made appears to be as follows:—The producer would lay before the bank authorities the scenario and the cast, and be prepared to deposit 30 per cent. of the cost. The bank then concludes a contract between the producer and the renter, and arranges credit with the studio, raw stock, printing, and sound-film licensing interests.

At each step, however, the Nazi group of technicians, renters, etc., must function.

It is claimed that sufficient credit will be available to produce 75 to 100 films.

Tax Amelioration

Side by side with this scheme of finance runs the decision to relieve films of cultural and political value from entertainment tax to a greater degree than other films of a more definitely entertainment type.

The general basis of the amusement tax is 15 per cent., but films of varying cultural quality may be assessed downwards at 12, 10, 8, 6, or 4 per cent., or may, in exceptional circumstances, be exempted altogether.

Film producers are advised to avoid blatant propaganda and to realise that indirect propaganda is much more effective.

Probably as a corollary of the German Government's action in limiting the number of Jewish people allowed to work in Germany, it is announced that plans are afoot to establish in Zurich (Switzerland) an important film producing centre, and it is stated that many of the technicians and studio executives of Jewish antecedents are connected with the scheme.

Plans include the building of a big studio with technical laboratories, and a leading film personality with an international reputation is spoken of as prepared to become associated with it.

Films to be made will have an international outlook, and German, French and possibly other versions are planned.

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Editor: S. G. Rayment.
Associate Editor: A. L. Carter.
Advertising Manager: A. H. Langford.

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THE CRACK OF THE WHIP

ONCE again we have to chronicle the failure of the Trade's most urgent efforts to secure a relaxation of the stranglehold upon the Industry. The fact that the weight is proportionately heaviest on the lowest-priced seats means that the burden is heaviest on the shoulders least able to bear it.

That the little exhibitor and the poorer patrons should be the hardest hit is accepted by our Chancellor of the Exchequer as quite natural. Perhaps it is; but what a cynical commentary upon our way of looking at social problems.

One member in the debate on Sir J. Wardlaw-Milne's suggested "new clause" to the Finance Act went so far as to argue that people who did not wish to pay the tax could easily stay away from the kinema; an attitude which shows how far he and his friends must be from understanding the needs of the people.

But it is not people who argue like this who are the real obstacle. It is the men who almost unanimously promised their sympathy with the appeal of the exhibitors who tackled them in their own constituencies. What is to be the attitude of the exhibitors who are certain to be asked to support these men when the next election comes?

If we were to remember their words only, most of them would get all the backing they seek; but a few of us may remember their deeds. Of all the sympathisers in the country, how many put their sentiments to the touchstone of a vote? Fifty-seven. We trust the names of these will be carefully remembered; and the other M.P.s—they also will not be forgotten.

That an ex-Chancellor of the Exchequer should lend the weight of his influence in debate is a noteworthy incident, and Sir Robert Horne's figures, although familiar to people in the business, must have meant a great deal in the House, even if the ties of party outweighed logic, and fairness, and justice.

Of the individual contributions to the discussion, the sincere and well-informed remarks of David Kirkwood were most conspicuous. He was master of his facts—and for this the Trade's organiser in Scotland has to be thanked — and he was also thoroughly in his element when pleading for the underdog.

THE LATE W. H. STEPHENSON

ALL in the business will learn with great regret of the death of William H. Stephenson, chairman, for fifteen years, of the Manchester branch of the C.E.A. and president of the Association in 1930-31.

His long service to his brother exhibitors was always appreciated, and when the Summer Conference was held at Blackpool under his presidency it was universally acknowledged to have been one of the most successful ever held, whether from the social, the business or the political point of view.

During this gathering Mr. Stephenson was a wise and benevolent head, and never was the day long enough or the work strenuous enough to make him lose his smile.

It was an attack of bronchitis and pneumonia which carried him off at the age of 65. To his wife and his colleagues throughout Lancashire the very sincere sympathy of the whole Trade will go forth.

Wanted: a Fighting Unit

by

Major A. O. Ellis,

Chairman, Devon and Cornwall C.E.A. Branch

MOST of the complaints by individual members of the C.E.A. have a perfectly simple answer: they are assuming that body can take action which its constitution does not permit. There is much that can be done by exhibitors acting together in a supplementary organisation free from the C.E.A.'s. limitations, and the Chairman of the Devon and Cornwall branch here develops his idea.

MANY years ago the gradual growth of our Industry brought about the formation of the Cinematograph Exhibitors' Association, a natural sequence to the necessity for an organisation that could speak for the exhibitors as a whole when dealing mainly with the Government, local authorities, etc.

But this has been and will always remain a negotiating body, as it is obvious that any efforts to alter its constitution would wreck the Association, owing to the varying interests of its members.

AT the time of its formation combines on both sides of the Industry were unknown, and their gradual growth during the silent days were not harmful, but since the coming of talkies the close cohesion of members of the various branches of those we trade with is becoming not only oppressive but is definitely robbing us of a fair return for our capital and labour.

We have suffered from ramp after ramp: Disc Charges, Guarantees, Service Charges, 50 per cent., and now Carbons.

THERE is only one solution to the difficulties of the Independent Exhibitor, and that is the formation of a TRADE PROTECTION SOCIETY, composed of men who would bind themselves to work loyally together, and who would implement their words by bonds and penalties that as long as they remained members of the Society they would in every way comply with the decisions of the majority of its members.

IN negotiating a deal the power of the major circuits is known to all, so there is hardly the need to point out the overwhelming force that would lay behind, say, a thousand Independent Exhibitors bound together in the proposed society.

To enumerate even the major benefits to be derived from such an organisation would trespass unduly, so I will draw attention to the aspects of one only.

TIME is flying, and before long users of Western Electric apparatus will be faced with a renewal of their hiring agreement. The C.E.A. has had experience of negotiating with the Western Electric Company, and so one can imagine the results of any further efforts.

ON the other hand, a Trade Protection Society representing, say, 400 users of Western Electric would be in a position to obtain equitable renting terms and also service charges, so that there is not the feeling that one has to pay twice over, which, in the opinion of the writer, is the case to-day.

In conclusion, let it be clear from the commencement there is no thought of injuring the C.E.A., but to bring into being a sister organisation that would work hand-in-glove with same, to act as a spear-head to fight and break every combine or ramp that arises to threaten the very lifeblood of our huge Industry.

LONG SHOTS

Trade Charities: The Gordon Ellis Farewell: Credit Where Credit is Due: Welsh Nationalism

W. H. Stephenson, whose death occurred on Tuesday

AS each annual meeting of the Benevolent and Provident Funds comes round, there comes a deep realisation of the foresight and the determination of Reginald Bromhead, who nine years ago set his energies to the establishment of these two important funds.

IT is difficult to imagine the plight of many beneficiaries had this fund not been established, and Mr. Bromhead's quiet effective work in building up the funds and giving thought and attention to its problems ever since deserve the wholehearted thanks of every member of the Industry.

THE testimony to his work voiced at the meeting by members of the Council had the true ring of sincere admiration. Mr. Bromhead has the satisfaction of having builded organisations which are a monument to his humanity no less than to his keenness of vision.

I WAS glad of the opportunity offered by Arthur Dent to join the boys of B.I.P. Export in wishing *bon-voyage* to Gordon Ellis, general manager of British Empire Films. Mr. Ellis has proved himself a very likeable fellow during his stay of nearly two months, and his very real interest in British films has been displayed in practical fashion.

IT is heartening to learn that the General Theatre Corporation, which controls practically all the kinemas down under, is so pro-British in its film proclivities, and, providing that they can deliver the goods, it seems that British producers may be assured of the active support of Mr. Ellis and his chief, Stuart F. Doyle.

ACCORDING to Felix Alven, of B.I.P. Export, the foreign situation is showing improvement, although the exchange difficulties are still retarding released British pictures. In some cases payment is offered part in cash and part in goods. The problem arising from these offers is that the part exchange consists of blank film, acceptance of which would, of course, prejudice our own manufacturers.

AMONG Mr. Dent's other guests was Conte Giacomo Gianuzzi Savelli, who is concerned in the control of an Italian circuit of twenty-five halls. One interesting point he made was that while British films were generally welcomed in Italy, our comedies were regarded as rather too naïve. Consequently, when the films are dubbed, it was found necessary to give additional emphasis to the dialogue.

ARE Douglas Wakefield and Billy Nelson to be a second Laurel and Hardy? Hal Roach expressed to me a hope, when he was over here a few weeks ago, that he might do so, and now I see that Wakefield and Nelson are signed for a long-term contract with M-G-M.

TALKING to Grantham Rotary Club on the old days with drama and films, J. A. Campbell, managing director of two Grantham kinemas and the proprietor of the Empire, Peterborough, put in a strong appeal that the kinema proprietor be appraised at his true worth.

CONCLUDING his speech Mr. Campbell said: "There are many people in the entertainment world. Give us credit for having at least a sense of decency. I am an intensely proud fellow, and nothing gets my goat more than for anyone to think that I have not a decent sense of what is right and fitting as you or the local magistrates have."

GABRIEL COSTA, hunting up points for exploiting "Oliver Twist" for Pathé Pictures, has stumbled on an interesting fact. Following the itinerary of Dickens when lecturing in the North, he finds that "the last lecture Mr. Dickens will ever give in Blackburn" (which turned out, by the way, to be almost his last provincial reading) was at the Exchange Assembly Rooms, which is now a kinema.

RAY LEWIS (who in private life is Mrs. Joshua Smith) has announced her intention to contest a Toronto constituency for Parliament. She will be remembered as figuring in an action recently against B.I.P. in the Canadian Courts, in which she lost the main issue.

GALLANT—and musical—little Wales wants longer kinema programmes—of music not of pictures. The Welsh Nationalist Party has petitioned kinema proprietors and managers in North Wales to play the Welsh National Anthem at the conclusion of programmes as well as the National Anthem.

WHAT to do with the screen in the meantime has been solved by Captain Pritchard, of the Plaza, Pen-y-groes, who rouses his Welsh patrons to great heights by showing them the "Red Dragon of Wales"—an incentive to the lusty singing of "Hen Wlad fy Nhadau."

I SHOULD like to take this opportunity of emphasising the remarks in last week's *Kine.*, in which we gave the *dementi* of W. Beresford Inglis. This gentleman protested that his reference to the bookings of Alec B. King were misreported, and that, owing to the condensing of notes, a wrong impression was given his statement.

HOWEVER it may have occurred, the fact seems to be clear that no imputation against Mr. King was made, and, indeed, no member of the Industry would have accepted it if it had been. His consistent and energetic attitude in every exhibitor fight makes it unnecessary for him to protest against being placed in a false position through a misunderstanding, but, at the same time, I regret the original report was not more clear.

THE STROLLER.

HOT FROM U.S.

(By Special Kine. New York Cable)

ADOLPH ZUKOR has been elected Chairman of the Board of Directors of Famous Players Canadian Corporation.

N. L. NATHANSON is President with control in Canada.

MARY PICKFORD has given a direct denial to the rumours that she contemplated leaving United Artists.

SHE IS, on the contrary, enthusiastic about the new affiliation of Zanuck.

DEFEAT OF THE TRADE'S TAX EFFORTS

Chancellor Deaf to Appeal for Relief

ALL hope of relief from the entertainment tax burden was dispelled on Thursday by the Chancellor of the Exchequer.

Neville Chamberlain, in refusing to make any concession, declared that the proposals set down in the various amendments in the Committee stage of the Finance Bill would cost the Exchequer over £2,000,000 a year.

Notwithstanding, however, this uncompromising attitude of the Treasury, the arguments put forward were so convincing that the nominal Government majority of some 400 odd fell to the very low figure of 135, and there is real hope of some substantial relief next year.

The general discussion on the tax took place on a new clause, moved by Sir John Wardlaw-Milne (C., Kidderminster) which would have had the effect of reducing the duty on all kinema seats under 1s. 3d. by exactly one half, while leaving untouched the duty on all seats over 1s. 3d.

Sir John declared that the present rates of duty were a very real hardship to a large section of the population. Although it was impossible to get any figures which were absolutely authentic as to the effect of the duty on the smaller-priced seats, there were available figures which showed that in reality the Exchequer had not benefited to any great extent by the tax on the cheaper seats.

The whole of the duty brought in, in 1930, was £6,952,000, and in 1931, £7,868,000. That increase was immediately after the tax on the 6d. seats had been reimposed.

It would appear at first sight that that large increase had something to do with that particular tax, but it actually had very little to do with it, because the increase in the previous year, over that of the one preceding it, in the total amount of the revenue derived from the tax was no less than £700,000, and in this period of comparison the tax on 6d. seats was not in operation. It was clear that the revenue did not derive any large benefit from the imposition of the duty on the cheapest seats, as the increase in the total revenue was only £900,000.

If he accepted my proposal, I do not believe that the total amount involved would be more than a very few hundred thousand pounds. If he chose to accept only one portion of it, and eliminated the duty on all seats under 6d., probably the loss of revenue would be smaller still. There is no doubt that the kinema industry feels the imposition of this duty very seriously.

Illustrations have been given to me of cases in which kinemas are paying away in taxation far more than the profits they are earning, and, indeed, are paying large sums to the revenue while making losses. The Chancellor might make this concession without any great sacrifice to the revenue

Tom Williams (Lab., Don Valley) supported this speech, and gave figures to show that attendances at kinemas had fallen by from 44 to 50 per cent. since the Snowden imposition. As a result of this imposition, the winter profits of kinemas had vanished in many cases, and people were fobbed out with second-rate films. He (Mr. Williams) favoured the abolition of the duty on all seats up to and including 6d.

All Classes Affected

Captain A. V. G. Dower (C., Stockport) said that the effect of the duty in his own constituency had been very deleterious, not upon the more luxurious kind of entertainment, but upon the smaller entertainments in the industrial areas. The effect of the duty had been that the attendances had declined, profits had disappeared, and, in many cases, which he knew in his own area, it was all that kinema proprietors could do to keep their doors open.

These appeals received strong support from a former Chancellor of the Exchequer in the person of Sir Robert Horne, who was rather inclined to the view that all taxation on kinema seats under 6d. should be remitted.

A Penal Tax

The figures of a typical kinema in a working-class area revealed the fact that while the loss for 1932-33 was £62 10s., the amount paid in taxation was £1,421 13s. 11d. That showed what the incidence of the tax meant. In any business firm they would have to make a profit of £4,000 before they paid a tax of £1,421, yet this particular kinema made a loss of £62 on the year's working, instead of a profit. It could not benefit the Exchequer if these places should be closed.

Val McEntee (Lab., Walthamstow) also joined in the appeal to the Chancellor. He emphasised the fact of diminishing fields to the revenue, and the closing down of kinemas.

Chancellor Adamant

From the Liberal benches A. C. Curry said that the kinemas in Durham were in a parlous condition. He pressed for the abolition of the tax on seats up to 6d.

Although these appeals visibly impressed Mr. Chamberlain, he remained adamant when he came to reply. He could not accept this clause, or any of the other proposals with regard to this tax. He could not even go half-way. With regard to the law of diminishing returns from the yield of the tax, the same might be said of income-tax, surtax and death duties.

Beer Duty Analogy

C. Brown: "Has the right hon. gentleman forgotten that he said it about the beer duty?"

Mr. Chamberlain pointed out that the difference between the Beer Duty and the Entertainment Tax was one of magnitude. The Beer Duty brought in nearly £75,000,000. The Entertainments Duty yielded under £10,000,000. There was not the same case for immediate urgency of alteration in the case of a tax which was only bringing in, as a whole, a comparatively small sum as there was in the case of the larger one of the Beer Duty.

Equality of Sacrifice

One ground put forward for the reduction was that the tax deprived poor people of amusement and another was that it was ruining small proprietors who had to bear the whole of the charge themselves. They could not both be valid arguments

This tax on the lower-priced seats was imposed as part of the emergency Budget of 1931, which dealt with a great number of ways of reducing expenditure or increasing taxation. If they were going to break into that Budget in this way they would be met with demands to break into it in other directions.

He did not think it possible on grounds of hardship or of diminishing revenue or on any other grounds for him to break into an arrangement based on a plan which provided that every section of the community should make its contribution to the national emergency.

T. Williams asked if the right hon. gentleman could give the committee any idea of what it would cost the Treasury if he were to remit all tax on seats not in excess of 6d.

Mr. Chamberlain said the best guess he could make was that it would cost something over £2,000,000.

The Poor People's Entertainment

This, however, was not the end of the debate, for many more members urged the Chancellor to make the required concession. George Price, from the Labour benches, expressed profound disappointment with the reply of the Chancellor. With the other sacrifices they had to make under the 1931 Budget, he said people could not now afford to attend kinemas. The concession could well be made, and to rob the poor people of this form of entertainment was to rob millions of the only form of entertainment that they had in the winter.

Major Colfox (C., W. Dorset), said that Mr. Chamberlain's reply was not convincing, but added that until that statement as to the reduction of the tax increasing the revenue had been proved, he thought it would be unwise to reduce the tax.

Two Loyalties

Tom Smith (Lab., Normanton) reminded members that, in addition to loyalty to their party, they had also a loyalty to the promises made to the kinema people and to the electors.

Universal's drama of the high seas, DESTINATION UNKNOWN, is to be Trade shown on Friday. The cast includes Pat O'Brien, Ralph Bellamy and Betty Compson

Tom Ormiston, who made a powerful appeal for a remission of the Tax

C. F. Pike (C., Sheffield, Attercliffe) said that vast money was earned as the result of showing in this country films produced in America, and kinema proprietors paid rent for films to a total of about £30,000,000 a year. That money was going out of the country. A tax of 8 or 10 per cent. on that money would provide far more than the Chancellor could ever lose by the remission of taxation sought by the proposed new clause.

He hoped that before the new Budget the Chancellor of the Exchequer would consider that point.

David Kirkwood (Lab., Clydeside) said that the kinema exhibitors were not standing together, like the brewers. There were certain kinemas which paid well, and whose owners were not interested in the duty. But those who owned the poorest kinemas were up against it.

Ormiston's Appeal

Tom Ormiston, speaking as honorary treasurer of the C.E.A., said he was exceedingly disappointed with the speech of the Chancellor.

"He told us," proceeded Mr. Ormiston, "that it would cost him approximately £2,000,000 to remit the tax on the seats up to 6d., but he overlooked the amount of income tax that he has lost through the imposition of the tax on the cheap seats."

When Philip Snowden, in 1924, remitted the tax on seats up to 6d., it gave a tremendous impetus to the attendances at the kinemas, and the figures grew at a very large rate. But, since, in the Emergency Budget of 1931, Mr. Snowden reimposed the tax on seats up to 6d., there has been a considerable diminution in the attendance at kinemas.

"On behalf of the Trade, we issued a referendum to our members, and we have ascertained, by comparison of figures prior to and after the increase of tax, that the amount of admission money paid at the kinemas has decreased by no less than £4,000,000; and the Chancellor has lost income tax on the £4,000,000, because we have not been able to reduce our expenses to an extent corresponding with the reduction in our receipts. Therefore, the net loss to the Chancellor would be something under £1,000,000.

"Hon. members must not think that the kinema is the entertainment that they see in the West End of London. In many of the smaller towns and villages of this country the kinema is the only entertainment that the people have.

"It is the cheapest entertainment that has ever come before the public, and the least harmful; in fact, in many ways it is the most beneficial form of entertainment that the people have ever had. Therefore, I would appeal to the Financial Secretary to impress upon the Chancellor that, if he reduced the tax on seats up to 6d., he would be doing good, not only to the Trade—the Trade may or may not be deserving of his sympathy—but to the large majority of the working people of this country. I again express the hope that he will be able to give this matter his further and sympathetic consideration."

W. Logan (Lab., Liverpool, Scotland), Sir Wilfred Hart Sugden (C., Rossendale), who declared that those who wished to present educational films would be prevented from doing so by this high taxation on the lower-priced seats; and Mr. Jack Jones (Lab., Silvertown) also supported the new clause.

On a division, however, the clause was negatived by 192 votes to 57.

Tax and the Theatre

The next short discussion took place on a new clause, moved by A. Denville, the Conservative member for Central Newcastle, to exempt from the duty dramatic performances, musical concerts, or variety items and turns such as were given ordinarily in a music hall. Mr. Denville put the case for the theatres, and urged that the example of France should be followed, where the theatre was placed in a privileged position and did not pay the tax, while the kinema did. If the Government would remove the tax, the theatres could come down to the kinema prices.

After a desultory debate, Mr. Leslie Hore-Belisha, the Financial Secretary to the Treasury, in resisting the new clause, said that many theatres were still thriving, and no manipulation of the duty could compel people to see bad plays. What Mr. Denville was asking was that the theatre should be subsidised at the expense of the kinema by taking the tax off the theatres and leaving it on the kinemas. The cost of accepting this clause would be £2,000,000.

The new clause was negatived without a division.

This ended the debate on the duty. The many other amendments on the Order Paper were not put, as the discussion on Sir John Wardlaw-Milne's new clause covered all the points at issue.

"CAVALCADE" FOR 1,000 KINEMAS ON RELEASE

£350 Prize Scheme for Exhibitors

"CAVALCADE," now in its sixteenth and final week at the Tivoli, has been seen by over 500,000 people since its premiere on February 20.

With three shows a day and two on Sundays, the picture has enjoyed phenomenal patronage. The weather, usually a reliable box-office barometer, has had little adverse effect on the attendance. In fact, the consistency of the number of patrons is one of the remarkable features of this remarkable picture. For instance, the actual box-office takings in the ninth week beat every preceding week, except the first three.

The significance of the huge attendance figures recorded is brought home when one remembers the fine weather. An analysis shows: Four weeks box-office weather; five weeks fine weather; six weeks exceptionally fine weather. Thus "Cavalcade" beat the weather in decisive fashion

It is announced to-day by the Fox Company that over 1,000 theatres in the British Isles have contracted to play "Cavalcade," which will be generally released on October 9.

Pre-releases during the height of the summer have been fixed for the principal seaside resorts. An announcement regarding a second West End run in London will be made later.

Big Showmanship Prizes Offered

To encourage showmen all over the country to obtain the maximum amount of revenue from "Cavalcade," valuable cash prizes are offered.

There will be two prizes of £100; two of £50 and two of £25, making a total prize list of £350.

The competition will be divided into two sections, one section being devoted to independent exhibitors and one to the Gaumont-British circuit.

The prizes for the G.-B. circuit are offered by the Corporation and will be awarded mainly on the basis of the largest percentage of box-office receipts in excess of normal theatre takings. The details of this section of the competition and the final awards will be in the hands of Arthur Jarratt.

The prizes offered by Fox to independent exhibitors will be awarded on the basis of showmanship and exploitation calculated to produce the largest theatre receipts in comparison with normal takings. The judging committee will comprise the Fox managing director and sales and publicity executives.

Dignified Exploitation Demanded

The importance of showmanship in connection with "Cavalcade" can hardly be over stressed. Nothing in the way of "ballyhoo" or "stunts" should be attempted. All advertising and exploitation should be dignified and sincere, and, as far as possible, should follow the lines of the London showing.

Exhibitors are reminded by the Fox executive that Noel Coward's "Cavalcade" is much more than a wonderful talking picture; it is much more than a dramatic presentation of 30 years of British history. It is almost a part of our national life. It was shown by command of their Majesties the King and Queen at Windsor Castle; practically every member of the Royal Family has seen it; the Lord Mayor and sheriffs of London saw it in state; it has been seen by hundreds of Chelsea Pensioners and C.I.V. survivors.

Presentation on similarly dignified lines is what exhibitors should aim for. Mayoral and civic ceremonies are already being arranged in some of the big cities.

"Cavalcade" has already done much to enhance the prestige of the kinema throughout the English-speaking world. National newspapers have declared that it has done more to bring about a better understanding of the British nation by the American peoples than all the statesmen of both countries . . . it is on this exalted and dignified plane that it should be presented in this country.

"KING KONG"

TWICE AMERICAN BOX-OFFICE CHAMPION

For the second successive month, Radio's super, "King Kong," has earned a place amongst the box-office champions of America. In an independent survey of returns throughout America, "King Kong" was placed at the top of the list for the month of April.

As this picture was also in the list for March, it picks the Radio picture out even when amongst the best pictures of the day.

Meantime "King Kong" is duplicating this American success at the London Coliseum, where its seventh week attendance beat the previous seven days by some thousands of patrons.

The Regent, Harpenden's new kinema, was opened by R. G. Taylor, on Friday, in the presence of about five hundred people, including over two hundred invited guests of the proprietress, Mrs. Howard.

Formerly the Wesleyan chapel, the new kinema is now thoroughly modern with white frontage and pleasing interior decorations. An entirely new front has been built. Inside the upholstery and all the decorations have been carried out in a harmonious scheme of green and gold.

B.T.-H. talkie apparatus is installed.

Edmund Lowe and Nancy Carroll in I LOVE THAT MAN (Paramount)

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., June 8 and Wed., June 14

Thursday

Silk Express (*First-National*)

Cambridge Theatre. **3 p.m.**

An abundance of fast-moving thrills are stated to have been packed into "The Silk Express," which First National is to Trade show at the Cambridge Theatre to-day (Thursday) at 3 p.m.

Over a score of well known players are seen in the cast of this spectacular offering.

Neil Hamilton appears as a young silk merchant, who, to defeat the efforts of a rival group who have succeeded in monopolising the market, charters a special train to carry raw material from Seattle to New York to fulfil contracts. He learns that his suspicions are well grounded, for before the train has proceeded many miles various plottings take shape to derail and set fire to it. Apart from the essential drama, the picture affords gripping entertainment owing to the clever diversity of characterisations provided by the players, each of whom represents an individual type. Supporting Hamilton are Sheila Terry, Arthur Byron, Dudley Digges, Allen Jenkins, Harold Huber, Robert Barrat, Guy Kibbe, Iva Simpson, and Arthur Hohl. Ray Enright directed.

Night of Terror; Sundown River (*U.A.-Columbia*)

Phœnix Theatre. **3 p.m.**

Those who enjoy the game of attempting to identify the murderer in this mystery drama will experience a hard task in identifying the guilty one in "Night of Terror."

Suspicion points to any one of eight individuals who might be the perpetrators of the series of murders that are committed in the home of Professor Rinehart. There is a maniac at large, a young scientist, who is buried alive, a Hindu servant and his forbidding wife, an ever-present newspaper reporter and two individuals who covet the estate of the aged professor. Each person's motives are cloaked with shadows as one death after another strikes terror into the hearts of the occupants of this fantastic home, while the police are bewildered.

Bela Lugosi, of "Dracula" and "White Zombie" fame, is the leading figure in this sensational mystery. Important characters are played by Sally Blane, Wallace Ford, George Meeker, Tully Marshall, Mary Frey, Matt McHugh, Pat Harmon and Oscar Smith.

"Sundown River"

Buck Jones, as a fugitive from justice and a branded cattle thief—an unusual rôle for Buck—is the theme of the latest Columbia Picture, which has Barbara Weeks as the charming heroine. The powerful cast includes Wheeler Oakman, Pat O'Malley, Bradley Page, Niles Welch, Frank La Rue and Ward Bond.

Friday

I Love that Man (*Paramount*)

Carlton. **10.30 a.m.**

Robert Armstrong, Lew Cody, Warren Hymer and Dorothy Burgess head the supporting cast of "I Love That Man." The film was directed by Harry Joe Brown, and was produced for Paramount by Charles R. Rogers.

Lowe enacts the rôle of a slick confidence man, who has Nancy Carrol as a partner in trimming the gullible in sundry get-rich-quick schemes. Lowe then puts his talents to real business, and achieves success, but suddenly two former crook acquaintances come to life, and menacingly demand to be paid off. He finds his partner has absconded with all his cash, and he has thirty minutes to talk himself out of death. The screen's best wise-cracker never had a better opportunity to put his tongue in his cheek than he has in this drama of a woman's devotion to a black sheep, nor has he ever acquitted himself better. Nancy Carroll is the devoted woman who takes the title "wife" at the end, through sheer perseverance. Robert Armstrong and Warren Hymer are better than ever in rôles well calculated to show off their "dumb" proclivities.

A fascinating South Sea Screen Song, "Aloha Oe," featuring the Royal Samoan Orchestra and Miri, will also be shown on Friday morning.

Destination Unknown (*Universal*)

Phœnix Theatre. **3 p.m.**

Universal's much-heralded sea drama, "Destination Unknown," will be Trade shown on Friday afternoon, together with an eerie mystery thriller, "Midnight Warning."

"Destination Unknown" is claimed to be Universal's most unusual picture shown this year. Only one woman, Betty Compson, appears in the cast, and her rôle is that of a stowaway found on board a schooner becalmed in an oily sea, with a bootlegger and twelve seamen, the riff-raff of the ports, as her only companions.

The situation is one of tense drama, for, ironically enough, while the men and the girl are facing death from thirst, the hold of the ship contains thousands of bottles of boot-leg liquor which they dare not drink. Tay Garnett, who is now directing "S.O.S. Iceberg" for Universal in Berlin, directed "Destination Unknown."

The cast of "Midnight Warning" includes William Boyd, Claudia Dell, Johnny Harron, Huntley Gordon, Lloyd Whitlock and Phillips Smalley.

Viennese Waltz (*Wardour*)

Cambridge Theatre. **3 p.m.**

The life of Johann Strauss is the alluring theme of "Viennese Waltz," a new film to be Trade shown by Wardours on June 9 at 3 p.m. at the Cambridge Theatre.

A gay, enchanting story of early nineteenth century Vienna with Strauss' lilting, joyous music running through it like a golden thread, "Viennese Waltz" tells of this master of melody's failures and successes, of his love and despondency.

Michael Bohnen gives a revealing characterisation of the great Strauss, and it is said that altogether this film is one of the most joyous and colourful of its kind.

Monday

High Finance (*First-National*)

Private Theatre. **11 a.m. and 3 p.m**

Recent chaotic events in the financial world have rendered the public extremely familiar with the theme of Teddington's new production "High Finance." This production presents the prominent actor, Gibb McLaughlin, as a man who conducts gigantic financial operations, and in following their intricate paths finally becomes trapped in one of their many pitfalls, and in consequence brings ruin and suffering on himself and many thousands of others.

"High Finance" is to be Trade shown in First National's Private Theatre, Warner House, on Monday, June 12, at 11 a.m. and 3 p.m.

Facing the Music (*Wardour*)

Phœnix Theatre. **3 p.m.**

A comedy with an operatic background. Lyrics by Gounod and Noel Gay. Stanley Lupino and José Collins starring together in a new and original film—there is something for everybody in "Facing the Music," the new B.I.P. production to be Trade shown at the Phœnix on June 12 at 3 p.m.

The theme concerns a publicity stunt to steal a prima donna's jewels during a performance of "Faust," but things start going awry when they are actually stolen. Stanley's efforts to track down the thieves, calm the prima donna and propose to her daughter, provide as merry and exciting an entertainment as one could wish for, and in addition there are some very beautiful excerpts from "Tristan and Isolde" and "Faust," including the ballet scenes, for which a full-sized stage, proscenium and auditorium were built.

Nancy Burne makes her film début as Stanley's romantic opposite, and José Collins will be heard for the first time on the screen. Nancy ("Maid of the Mountains") Brown and Doris Woodall, of Covent Garden fame, will also be seen and heard as prima donnas, and Dennis Hoey's voice will be heard to good effect. Morris Harvey, Lester Matthews, Hal Gordon and Charles Gerrard make up a strong supporting cast.

Waltz Time (*W. & F.*)

Tivoli. **8.45 p.m.**

Based upon "Strauss' famous light opera, 'Die Fledermaus,'" "Waltz Time" is said to present a delightful picture of Vienna in the gay 'nineties. It has been produced by Gaumont-British on popular lines, and its spectacular scenes, charming romance and captivating melodies have all been retained.

Evelyn Laye, famous throughout the country, has the leading rôle, and this charming and brilliant actress, we are informed, sings exquisitely and has never looked more beautiful than in the frocks of the period. She plays Rosalinde, the wife of Eisenstein, an author, who cannot resist a pretty face. Her husband gets into quite a number of scrapes, but always succeeds in persuading Rosalinde to forgive him, until she discovers he has broken his word to her and visited the Orlovski Ball. Rosalinde devises her own form of punishing him, and it proves thoroughly effective. Fritz Shulz, the well-known German singer, plays Eisenstein, his first part in England.

An important part is played by Gina Malo, the petite brunette with a lively personality, and as Adele, maid to Rosalinde, she gives a most attractive performance. Fine singing is contributed by Parry Jones, George Baker and Frank Titterton, and in a comedy rôle, Jay Laurier is uproarious. Wilhelm Thiele directed.

Tuesday

A Shriek in the Night (*Gaumont-Ideal*)

New Gallery. **10.30 a.m.**

This murder mystery possesses plenty of intriguing developments and a romantic interest. The story concerns the amazing adventures of two newspaper reporters, who attempt solution of a series of murders committed in a block of flats. The girl reporter is scooped by the male reporter, which results in editorial censure for her. In revenge she hands the reporter out a false story. Ashamed of his conduct, and hoping to put her right, he phones the story to her paper, which, of course, results in her dismissal.

Eventually, they decide jointly to solve the series of mysterious crimes. Their clues lead them into many thrilling situations, until at last the secret slayer is tracked down, and the romance between the two reporters blossoms to fulfilment Ginger Rogers and Lyle Talbot as the newspaper reporters are the leading players in an excellent cast, which includes Arthur Hoyt, Purnell Pratt, Harvey Clark, and Maurice Black.

Lilly Turner (*First-National*)

Cambridge Theatre. **3 p.m.**

Ruth Chatterton was recently revealed in an entirely new light in the highly dramatic production "Frisco Jenny," and in her new offering, "Lilly Turner," she makes yet further progress along her new type of characterisation.

The public to-day demand heavy drama realistically fashioned upon the incidents of life, and here is unfolded the story of a girl beguiled into marriage by a smooth-tongued trickster, who represents to her that he is a leading artist on the music hall stage, only to find that he is a third-rate performer on the show ground, who expects his new wife to lead an extremely drab existence indeed and be a confederate in trickery of the meanest description. He soon tires of, and leaves her, and henceforth her life is set in hard places as she can only follow the profession in which she finds herself.

Travelling from place to place, following country fairs, she learns all that there is to know of the seamy side of life. Eventually becoming one of the attractions of a fake medicine show, she makes the acquaintance of a man who brings the happiness of earlier years back again, but there is a barrier to their friendship. After her husband had left her she was befriended by a man working on the fair ground, whom she married out of gratitude, only to find that his good-heartedness and many other good traits are over-weighed by his heavy drinking habits, and she is therefore linked for life to a drunkard.

From such material it may well be imagined a drama of unique power has been constructed, in which outstanding supporting performances are given by the star's husband, George Brent, Frank McHugh as the good-natured drunkard, Guy Kibbee as a medical fakir, and a remarkable characterisation by Robert Barrat as the strong man of the fair ground, who becomes insane, and creates much havoc.

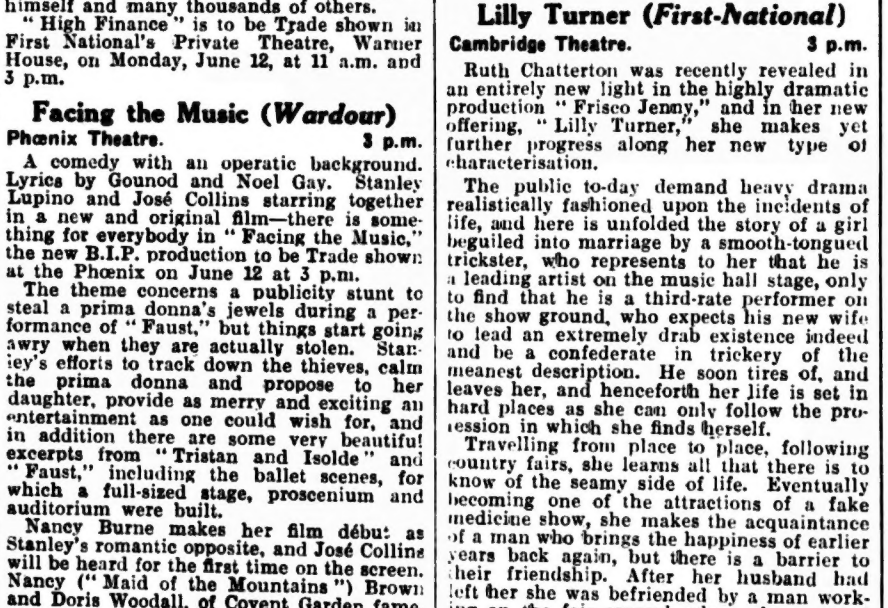
It's a Boy (*W. & F.*)

Prince Edward Theatre. **8.45 p.m.**

Fun waxes fast and furious in this Gainsborough picture, "It's a Boy," the famous stage farce in which Leslie Henson led the laughs for many months at the Strand Theatre. Friend Henson finds himself mixed up in numerous riotous incidents to the thorough enjoyment of the onlooker.

One of the great comedy hits in this production is Leslie Henson in female disguise when he endeavours to pass himself off as a famous woman novelist. The scene where he meets the real author and chats to her about the writing of her own books is simply teeming with laughs.

There is a cast of splendid artistes, with Leslie Henson, Heather Thatcher, Alfred Drayton, Edward Everett Horton, Alfred Burdon, Robertson Hare, and Joyce Kirby. Tim Whelan directed.



Ida Lupino and John Batten in HIGH FINANCE (First National)

Dick Powell and Ruby Keeler in GOLD-DIGGERS of 1933

King of the Jungle (*Paramount*)

Carlton. **10.30 a.m.**

A great pack of lions in their lair in an African jungle, ruled by the Lion Man, a strange white man, who speaks only the language of the lions; the capture of both lions and Lion Man by a circus; a burning circus and terrific stampede of both animals and human beings—these are a few of the salient features of the long-awaited thrill picture, "King of the Jungle."

Buster Crabbe, the famous swimming champion, in the rôle of the Lion Man, gives an amazingly fine performance. He appears as Kaspa, who has grown up in his jungle among his lion friends, and knowing nothing of the outside world, until he and four of the lions are captured and shipped to America to become a part of a circus.

During an argument with a customs official in the harbour, Kaspa escapes. While dodging the police, he climbs through a window, attracted there by the sight of food on a table, and is discovered by the two occupants of the apartment, Frances Dee and Nydia Westman. Instinctively, he trusts Frances Dee, who proves so indispensable that when Kaspa is taken back, the circus owner asks the girl to come along as his teacher. A year later she and Kaspa are in love. She wants him to leave the circus and return to his newly found family in England. But Kaspa has one idea—to make enough money to buy his lions and take them back to their home in Africa.

A fire breaks out in the circus, endangering the lions, and his heroic rescue of his jungle friends convinces the girl that Kaspa's plan is the better one. The two of them, therefore, take the lions back to Africa, release them, and Kaspa becomes game guardian of the district. The supporting cast includes Douglas Dumbrille, Robert Adair, Florence Britton, Ronnie Cosby, Robert Barrett, Sam Baker, Patricia Farley, Sidney Toler, and Irving Pichel.

Wednesday

Black Beauty (*Pathe*)

Phœnix Theatre. **3 p.m.**

An exceptional cast and an exceptional story are combined in the Pathe presentation of "Black Beauty." The cast is headed by Esther Ralston and Alexander Kirkland, and the picture is adapted from one of the world's best sellers which has been adapted for the screen, a book that for more than half a century has made the name of Anna Sewell familiar to readers in every walk of life.

"Black Beauty" has many sequences of unforgettable appeal, such as the delightful scene following the birth of "Black Beauty," when the proud owner introduces the tiny blanketed foal to the New Year revellers at his home, and christens him in the hope that he will mark the turning point in his fortunes. Then there is the poignant incident where "Black Beauty's" former owner, draining the cup of bitterness to the dregs, discovers the thoroughbred between the shafts of a junk dealer's cart.

The supporting cast is worthy of the great picture. In addition to Esther Ralston and Alexander Kirkland, it includes such well known names as Hale Hamilton, John Larkin, Gavin Gordon, Don Alvarado, Theodore Lorch, Ed Fetherstone, George Walsh, Al Bridge, and Bruce Covington.

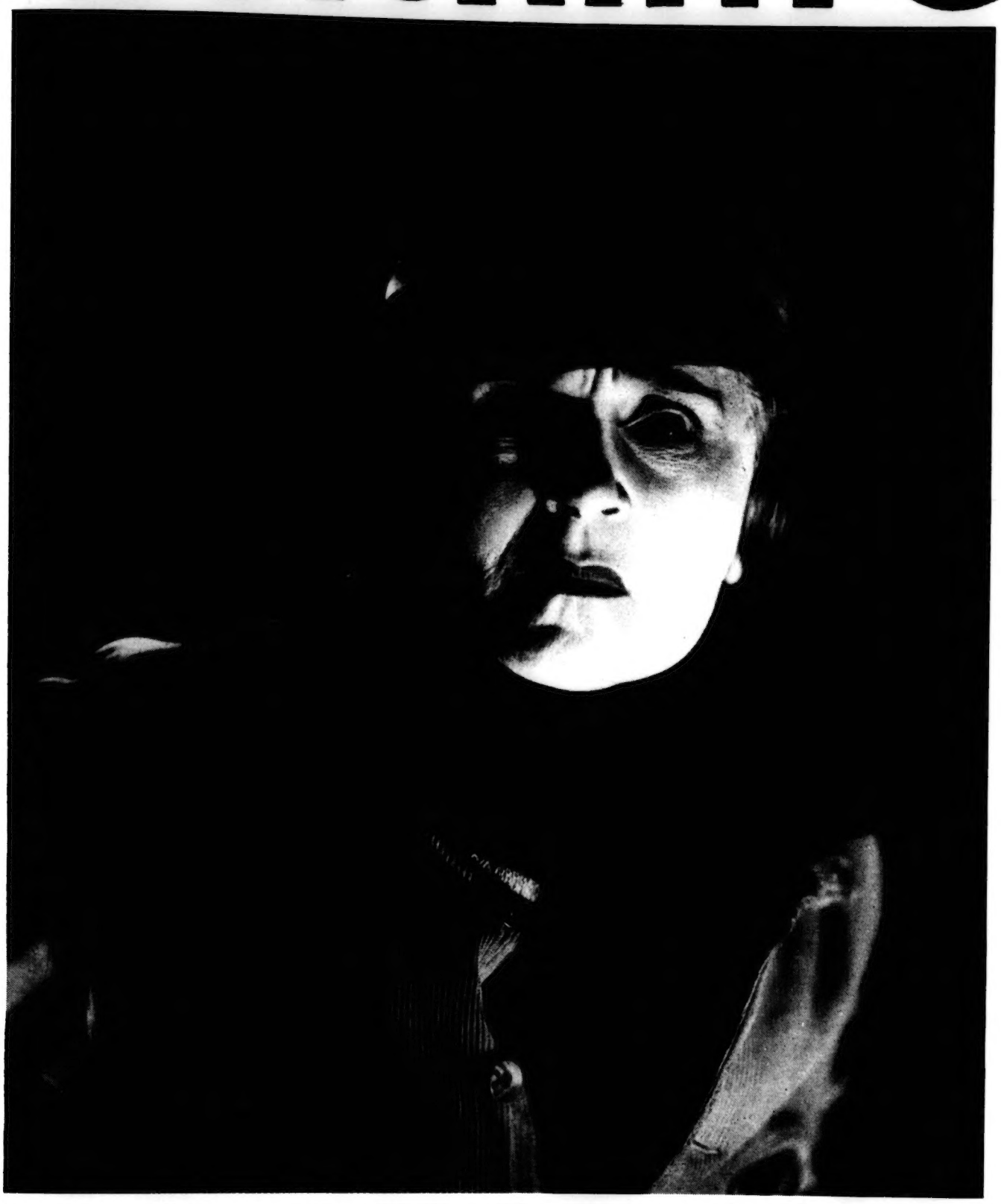
I Lived With You (*W. & F.*)

Prince Edward Theatre. **8.45 p.m.**

"I Lived With You," in which Ivor Novello plays the lead, is the screen version of this successful stage play. Ivor Novello is supported by a cast that includes eleven of the stage players. Ursula Jeans portrays the chief feminine character, and others in the cast are Minnie Rayner, Ida Lupino, Devinah Craig, Eliot Makeham, Jack Hawkins, and Douglas Beaumont.

This is a story of a young Russian Prince who lives with a humble working English family, all of whom he demoralises, by his philosophy of life. Brilliant comedy alternates with charming sentiment in this Twickenham Film Production, which was sponsored by Julius Hagen. Maurice Elvey's direction of this intriguing picture is said to be the best thing ever done by this brilliant director.

PILGRIMAGE



HENRIETTA CROSMAN

Ranking among the GREAT PERFORMANCES OF THE SCREEN is HENRIETTA CROSMAN'S "Hannah Jessop" in "PILGRIMAGE" . . . . . the picture that has startled all Hollywood . . . . . Powerful and tender . . . . sad . . . . but with a transcending nobility and grandeur that touch all hearts . . . . fun, world of fun, drying every tear with a chuckle . . . . AN INSPIRED CHARACTERISATION

by

HENRIETTA CROSMAN,

with

HEATHER ANGEL. NORMAN FOSTER. MARIAN NIXON.

FOX

THEY ALL A

is Box-Office

KINEMATOGRAPH WEEKL —Pag

Hawleys of High Stree

Wardour. British (U)
Featuring Leslie Fuller, Amy
6,137 feet. Release

LOW comedy, liberally adapte om Walter s play and turned into good old shioned slap dialogue is obvious, and the h mour is artless team work and timing enable the conventional, to st knock about situations to register and score the laugh

The entertainment is designed with unerring consumption of the masses, and with the pop r English comedian, Leslie Fuller, on the bill it should pr a definit hit in industrial and populous areas.

Story.—Bill Hawley, a henpecked draper, sells s property for a big sum to the Underground Railway thro h the busi ness acumen of his wife, who forces him to nd for th mayoralty. He clashes sword with Busw the local butcher and his rival for office and the battle wits result in Bill having to appear at e police court discredited

He finally settles with Busworth, however the butcher's shop, and follo ing this his da ter's fi Lord Roxton, clears him of he police c charge election is declared a dead-he but Hawl led trying to aspire to social honours, resigns and returns to peace of his home, where he puts his l ions w order.

Acting.—Leslie Fuller fails s ers his own sonality into that of Hawley, he pers to the laughter-making with enthusi and man sh with approval from his fans.

Amy Veness is quite good talks a stand fo for the st Hawley; Moore Marriott rums rob- to h by the fo usworth; while the sup Lister, g experienced players Judy Kelly, Fran my Cool vemlow, Wylie Watson Hal Gordon and followed Production.—Walter s play is only tional, , the picture being d in with co vious ga ckabout situations decorated with lowbrow, os. The humour d sed is definite pertoire lucer, by drawin liberally on the timing h , making the mo of his players an onest fun cleverly, bring lenty of simple, et for wh 1. If the film is ted in the m -office bet usly made it she ove a good range of ings and Photog —An adequ ere, and teriors promote factory atmo tuations are si resented. s of Appeal.— tar, simple ousing slapstic l good team ingenu ork.

BIP
PICTURES - PRE EMINENT

A FULLER COMEDY - FULL-ER LA

GREE

ure!

THE IMPARTIAL FILM REPORT MAY 29 1933

Wardour. "U" certificate

Reference No. 17.

British. B.I P 6137 ft.-68 mins. Comedy. Release Oct. 15/33. Directed by Thomas Bentley

Hawleys of the High Street.

Trade shown May 25th, 1933.

LEADING PLAYERS. Leslie Fuller, Amy Veness, Moore Marriott, Francis Lister, Hal Gordon, Judy Kelly.

A very free adaptation of the stage play of the same name. Leslie Fuller at his funniest as a retired draper breaking into society, with Moore Marriott doing staunch supporting work as his social & political enemy, the pork butcher next door. A capital comedy, full of laughs & genuine fun of the broad kind. Should go big with Leslie Fuller's admirers.

PRODUCTION VALUES. Good

SPEECH & RECORDING. Excellent.

PLACE & TIME. England; present.

STORY Hawley, a suburban draper, receives a large sum of money from the Underground Railway for his premises. His wife henpecks him into society & into putting up for mayor against Busworth, a pork butcher. The rivalries of these two worthies comprise most of the picture There is a love interest between Hawley's daughter & a young peer.

DIRECTION Thomas Bentley again shows what a sound maker of comedies he is. All his jokes & gags are sure-fire & the knockabout & comic business perfectly timed. There is not a dull moment in the picture.

ACTING Leslie Fuller is a real comedian; his facial expression is extremely funny, & given the good handling he receives in this comedy, he does his best work to date. Good support comes from Amy Veness as his "battle-axe" wife, Moore Marriott who makes a good foil for the star by playing perfectly straight & naturally, & in a lesser degree, from Judy Kelly & Francis Lister as a pair of lovers A number of small part people do good work in a party scene

SETTINGS. Draper's shop & premises pork butcher's shop, interiors of a mansion, election platform & police court

APPEAL. Strong comedy feature for the majority of houses, with a special appeal to Leslie Fuller's following.

TO-DAY'S CINEMA
NEWS AND PROPERTY GAZETTE

"HAWLEYS OF THE HIGH STREET"

WARDOUR. BRITISH. 6,137 FEET. CERT. "U." RELEASE: NOT FIXED.
DIRECTOR: Thomas Bentley. LEADING PLAYERS: Leslie Fuller, Judy Kelly, Frances Lister, Moore Marriott, Hal Gordon.
RECORDING SYSTEM:

Comedy extravaganza. Free adaptation of Walter Ellis play about small town draper who ventured into society and essayed place on Council, provides diverting vehicle for slapstick rompings, gags and facial contortions of Leslie Fuller. Little attempt to exploit story save in regard to comedy situations, with Fuller scoring all along the line in rôle of henpecked husband, proving futile as municipal candidate, drawing-room singer and High Street pugilist. Riotously comic episodes with Fuller involved with glue pot and fret work, &c. Uninspired direction aims at comedy enter-tainment simply, without pretence of camera resource or disdain for aged gags. Solid support by majority of cast but feminine members unexciting. Entirely safe comedy fare for the masses.

To record that "Hawleys of the High Street" is just another Leslie Fuller triumph is to say that the popular showman has here one of the safest comedy leads in the entertainment stakes. Fuller will always pack them in and this time the packing will be even a shade tighter. Based on a play by Walter Ellis, Thomas Bentley's film details the adventures of a small town grocer in high society and in rivalry for the Council against Bob Busworth, the butcher over the way. Whatever preten-sions the play may have had towards conventional form or narrative are frankly cast de here, however, to make room for Leslie Fuller's noted brand of slapstick and eservedly aged gags, the whole further characterised by the inimitable facial portions of that unique rubber countenance.

slie in the rôle of the henpecked draper tries to marry his daughter to a ... the, becomes entangled in a nocturnal escapade with his scantily clad house guest, slap-ted in a dead heat with his rival, and then goes back to his fretwork and the tua-Street. The sum total of all this pother amounts to little save the opportunity the Fs Fuller to prance a portly but elastic way through the brand of nonsensical it is that has become his forte. That with Leslie in charge means a succession for the popular audience, a succession that is hardly interrupted from the iors tick orgy of the benighted draper in a welter of crazy shoppers, till his slap- ion that he at last is going to wear the trousers in his own home. The Mr. Hawley's adventures include an interlude at a political meeting during nti- ecomes hopelessly tongue-tied, and the entire platform collapses, an absurd er rival, in the course of which legs of mutton are used as tennis rackets eeps hearts as balls, and a sporty coat being cast into the machine come other end as striped sausages!

v has obviously had no other objective than raising the laughs and if h entirely disdains any polish or imaginativeness, if the gags are very ofte red with age, it is on the other hand a certainty that this will not interfe s of course the life and soul of the party, but solid support is afforded appeal to the popular audience.

Moore the bu rriott as the vociferous butcher—a great trouper, Moore—by Hal Gordon and Amy Veness in the virago rôle of Mrs. Hawley. Judy Kelly scarcely does anythi o justify her prominence in the cast whilst Faith Bennett's accent is pre sumabl ended to portray the good breeding of Lady Evelyn.

A. F.

THE DAILY FILM RENTER

Hawleys of High Street

Wardour (British). Cert. "U." 6,137 feet.
Director: Thomas Bentley. Star: Leslie Fuller.
October 16.

Rollicking slapstick comedy of the red-nosed comedian type, with Leslie Fuller in leading role. Not much of a story, but sufficient to keep the action going all the time. Provincial audiences will love it—and a good many Londoners too. It has a full quota of belly laughs in the approved mode a la Fuller.

Strange as it seems, this comedy is adapted from a play by Walter Ellis. It tells of Mr. Hawley, a High Street draper, who, acquiring wealth through selling his property to a railway company who wish to run a line through that vicinity, puts up for mayoralty. His rivalry with the local butcher, who is also a candidate, forms the pivot of the action, while in a sort of outer circle is the romance between Miss Hawley and the young Lord Roxton, who comes into the action with a straight left delivered to a would-be bag-snatcher. Crude as this type of entertainment is, there is no doubt that it is box-office. Leslie Fuller makes the whole thing possible—whether he is receiving a crack on the skull from an overhead money container in the draper's shop, or stepping upon a loose board in the town hall platform, which promptly lifts and delivers him a sock on the jaw—he is always amusing. One of the funniest stunts in the film is where, throwing off his coat to fight the butcher, it goes into the mincing machine, so that the sausages appear first in stripes and then in checks as the various garments are consumed by the cutters! Whatever brilliant mind conceived this gag may rest assured it is going to be well appreciated by the roars of laughter wherever it is seen.

Of the cast, they do very well in the music-hall manner, with Amy Veness as Mrs. Hawley, Judy Kelly looking very "refained" as Miss Hawley, and Francis Lister being still more "refained" as Lord Roxton. Moore Marriott is as Busworth, the butcher, and as to the others, whatever they are is sufficient. In short, Thomas Bentley, who directed this picture, has set out to make a slap-bang knockabout comedy, at which the mass of cinemagoers will sit back and roar. He has done it excellently.

Grimace Ensures a Laugh

AUGHS means FULLER THEATRES-

12 MEN!

(Played by Pat O'Brien, Ralph Bellamy, Alan Hale, Tom Brown, Russell Hopton, and seven other box office magnets.)

1 WOMAN!

Brilliantly characterised by
BETTY COMPSON

A HELL-SHIP BECALMED!

What a setting for the year's "different" dramatic achievement!

DESTINATION UNKNOWN

"Daring and Unusual, vivid and highly dramatic," says "Motion Picture Herald." "Something definitely off the beaten track," echoes Hollywood Reporter.

TRADE SHOW TO-MORROW
FRIDAY
PHOENIX THEATRE, W.1
AT 3 P.M.

Showing with

MIDNIGHT WARNING

WILLIAM BOYD — STARRING — CLAUDIA DELL

JOHNNY HARRON · HUNTLEY GORDON

You can't go wrong with a really baffling, shivering mystery thriller. Here's one worthy of Sherlock Holmes and Edgar Allan Poe combined!

UNIVERSAL HITS!

Scenes from ANNE ONE HUNDRED, the Paramount-British production, featuring Betty Stockfeld, Gyles Isham, William Speechley, etc., which is reviewed in this issue

Radio's Musical Line-Up

INTERNATIONAL STARS FILMED

Two Ready for Release

THE return to popularity of the lavishly spectacular musical film finds Radio ready to take its place at the forefront of the production of this type of picture as befits the producers of "Rio Rita," perhaps the most successful musical film of them all.

There are already two of this class of picture ready for Radio release: "So This is Harris?" is a novelty feature which New York audiences took delightedly to their heart when it was shown at Radio City Music Hall. It introduces to the screen Phil Harris, who, as leader of the famous Los Angeles Cocoanut Grove Orchestra, is heard over the air every night in America. Phil Harris has a basso profundo singing voice of such personality that he rivals Rudy Valee and Bing Crosby for popularity.

"So This is Harris" is full of hot rhythm, snappy comedy and pretty girls and is concentrated musical entertainment. This picture is down for release in the Radio schedule on September 11—the week that sees the release of "King Kong."

Wheeler and Woolsey Musical

"Diplomaniacs," which Radio are releasing on November 6, also comes under the heading of musical films, for both Wheeler and Woolsey sing several songs accompanied by a full chorus. In addition to this, quite a good portion of the dialogue is told in rhyming song and there is a screamingly funny song ensemble wherein the delegates of the peace conference sing a Hallelujah chorus, complete in "Mammy" make-up.

The musical films scheduled or in production at Radio Pictures include a constellation of musical comedy international stars whose reputation and box-office drawing power is second to none.

Gracie Fields

Gracie Fields, the greatest drawing card in England to-day, is now completing a lavish production, entitled "This Week of Grace," in which the famous Lancashire star will have ample opportunity of using her inimitable singing voice. With Miss Fields in this picture are Frank Pettingell and John Stuart.

"This Week of Grace," which is scheduled for release on October 16, will undoubtedly be one of Radio's biggest offerings irrespective of music or singing.

At the moment, in the Hollywood studios of Radio Pictures, Francis Lederer, another musical-comedy star of terrific popularity, is at work on his first film. This star has been under contract to Radio for some months, but his eagerly awaited film has had to be postponed because his first stage appearance in America was so extraordinarily successful that he could not get away to Hollywood.

The picture in which he makes his screen debut has been written by Clemence Dane and is tentatively titled "Troubadour." In all probability Irene Dunne, herself a musical-comedy star before making another reputation for herself in films, will play opposite Lederer.

Another well-known musical-comedy star to make a Radio Picture is Fred Astaire, who, together with his sister, Adele Astaire, made such a hit with London audiences in "Lady Be Good" and other musical comedies. Astaire is to play in "Flying Down to Rio," a musical story of an aerial voyage to Rio de Janeiro.

"Maiden Cruise"

Phil Harris, the American wireless crooner, and Charles Ruggles are together, with Helen Mack, Greta Nissen, Chick Chandler and June Brewster, in a gorgeous medley of girls and melody, entitled "Maiden Cruise." The whole of the action of this picture takes place upon a "holiday cruise," which, as a setting, is at once both topical and picturesque.

TWO FILMS EACH FROM F.N. STARS

Box Office Pull of Early Releases

WITH the forthcoming Trade shows of Ruth Chatterton in her latest picture, "Lilly Turner," and Richard Barthelmess' dramatic "Breadline," First National will soon be in the fortunate position of offering two releases apiece from nearly all their most popular stars.

Edward G. Robinson already appears in two big vehicles, "The Little Giant," released on October 23, and also "Silver Dollar," released on May 29.

Ruth Chatterton, besides "Lilly Turner," is shortly to be seen throughout the country in her dramatic study "'Frisco Jenny," released on June 12, and which is likely to repeat the sensational success it has achieved throughout America, where it has consistently broken box-office records in all the large centres. "Lilly Turner," which gives the star an even more emotional rôle, is hailed as yet another big success.

"Dick's" Second Offering

Another star who has two pictures to his credit is Richard Barthelmess, "Central Airport," the dramatic and ultra-thrilling flying spectacle wherein he is supported by Sally Eilers and Tom Brown, and also "Breadline," which has recently been completed at Burbank. "Breadline" is a story with a great dramatic punch, which offers the star a splendid histrionic opportunity, it is stated. A very early Trade show may be anticipated.

Warren William's two starring pictures are "Employees' Entrance," opposite Loretta Young, released on July 10, and "The Mind Reader," released on September 11, with Constance Cummings and Allen Jenkins.

It is important to note that story material is already in hand for Joe E. Brown's next picture to follow up his new comedy, "Elmer the Great," the release date of which is October 2.

A Super Musical

A picture which genuinely falls under the "all-star" category is "Gold Diggers of 1933," since such favourites as Warren William, Aline MacMahon, Joan Blondell, Ruby Keeler, Dick Powell, Guy Kibbee, Ned Sparks, and Ginger Rogers each have big rôles. This picture, which is to set the pace for the new season, has been completed and will be presented by D. E. Griffiths to exhibitors at the earliest possible moment.

"THE WARRIOR'S HUSBAND"

TRADE SHOW POSTPONED

Fox announce that the Trade show of "The Warrior's Husband" arranged for Thursday, June 1, at the Cambridge Theatre, had to be postponed as prints are not yet available. The new date will be announced later.

This means that the British picture, "The Stickpin," has also been postponed.

These remarks also apply to the provincial Trade shows.

30,000,000 Potential Patrons

FOR WARNER'S NEW BOBBY JONES SERIES

"How to Break 90"

Figures which show the outstanding success achieved by Bobby Jones in his first series of Warner golf shorts, "How I Play Golf," have been supplied by Max Milder.

These show no fewer than nearly 8,000 theatres throughout the world and that 30,000,000 patrons visited them to see this unique series of short features.

Warner Bros. received, during the past year, hundreds of thousands of letters addressed to themselves and to Bobby Jones at the studios, from people who had seen "How I Play Golf," urging the company to make a new series devoted to further instructional entertainment exemplifying the game of golf and its many fascinating angles.

"How to Break 90," therefore, is the natural outcome of this universal demand for a further series, with Bobby Jones, the champion golfer of the world, demonstrating in an entertaining way the secrets of the ancient game of golf.

These new one-reel Vitaphone short subjects are being shown previous to the pictures currently presented by Warner to the Trade and for which, already, there is a growing daily demand from the exhibitors of this country, who realise what an important feature of their programme this series will be.

A scene illustrating golf as it used to be played. It appears in the new Bobby Jones series HOW TO BREAK 90 (Warner), which presents many unique angles of popular appeal

Leslie Howard and Heather Angel who will star together in BERKELEY SQUARE

GROWING ENGLISH CAST FOR "BERKELEY SQUARE"

Martyred Mayor Film in Production

DAVID TORRENCE and Colin Keith-Johnston are the latest additions to the all-British cast of "Berkeley Square," which already includes Leslie Howard, Heather Angel, Valerie Taylor and Irene Browne.

William K. Howard, who directed "Cavalcade," will direct.

The Martyred Mayor

Preston Foster is cast in the leading rôle in "The Man Who Dared," re-titled from "The American," the Fox picture, based on incidents in the life of Anton Cermak, Chicago's martyred mayor. Zita Johann portrays the rôle of a Hungarian immigrant's daughter, while Irene Biller also has a featured part.

Preston Foster is a well-known Broadway actor, and played in the screen versions of "Two Seconds" and "The Last Mile." Zita Johann will be recalled as Edward G. Robinson's feminine lead in "Tiger Shark." Previously she starred on Broadway in "He Who Gets Slapped," "Peer Gynt" and "The Devil's Disciple."

Forest Camps Story

"Let's Go, America!" a rollicking comedy with a dramatic punch, played against the background of President Roosevelt's forest work camps, will shortly enter production.

Harvey Stephens, who resigned his part in the Broadway play, "The Party's Over," to go to Hollywood for Fox, has been given his first rôle, that of Captain Jean d'Esme, in "The Devil's in Love," in which Victor Jory and Loretta Young are co-starred. Claire Trevor, from the same piece, makes her film début in "Life in the Raw," the Zane Grey story.

Sammy Cohen, popular screen comedian, who made his mark in films in "What Price Glory," joins Herbert Mundin in "Arizona to Broadway," with James Dunn and Joan Bennett.

"KING OF JAZZ"

RE-EDITED FOR SUMMER REISSUE

Universal's most important contribution to music on the screen, "King of Jazz," will be reissued this summer.

The picture has been completely re-edited to match the tempo and pace of 1933 and it has been transformed, it is claimed, into a new piece of screen non-stop variety of music and humour, to meet to-day's demand for screen entertainment with lilting music, gorgeous girls and big theatre-front names. New prints, new advertising posters and other publicity aids are being prepared by Universal.

"King of Jazz," which is in gorgeous Technicolor throughout, was produced by John Murray Anderson, of recent "Bow Bells" fame. Paul Whiteman and his famous band, which is known to millions, thanks to gramophone record sales, is the star of the film. Among artistes appearing in the film are Bing Crosby, greatest blue-singer in the States to-day; John Boles, of "Seed" and "Back Street" fame; the Whiteman Rhythm Boys; Slim Summerville; Laura La Plante; the G Sisters, and others. George Gershwin's "Rhapsody in Blue" is one of the outstanding units of the picture, and the gorgeous Roxyette girls are also an important part of the film.

FOR P.D.C. RELEASE

TWO PICTURES CAST

Zita Johann, who gave such an excellent performance with Edward G. Robinson in "Tiger Shark," has just been cast to play an important rôle in "The Woman in the Chair," now in the course of shooting at the Majestic studios for P.D.C. release.

"Curtain at Eight" is now in course of production by Majestic. "Satan's Mistress" is the title of the film that follows this in the Majestic studios.

TO SUPPLEMENT THE C.E.A. BY A FIGHTING UNIT

Devon and Cornwall's Idea for Protection Society

MEMBERS of the Devon and Cornwall branch, at their meeting on May 30 discussed the suggestion of the Chairman (Major A. O. ELLIS) of forming a Trade protection society for independent exhibitors, not in opposition to the C.E.A., but supplementary to it.

His idea is that the C.E.A. is largely a negotiating body which has no disciplinary control over its members and no power to enforce its decisions. Therefore, he wants an organisation which will second the society's work of negotiation with a fighting policy and power to inflict penalties on members who do not observe agreements to which they have pledged themselves.

Major Ellis said in any event he intended to bring the question before the General Council, but he first wished to consult the branch. He was given authority to proceed, and his next move will be to persuade the General Council to appoint a committee to consider the suggestion and to prepare a report for submission to the branches for their consideration.

On the subject of film rentals, it was reported that, excluding the circuits, more than half of the branch membership had signed the undertaking not to book films on terms exceeding 40 per cent., and other members had expressed their willingness to sign if their opposition would do so. The campaign to secure their adherence is to proceed, and it was stated that the branch was working in co-operation with the South Wales and Bristol branches in this matter, while a meeting of representatives of the three branches is to be held following the Glasgow Conference, probably at Weston super-Mare.

Carbon Prices

In regard to the Trade protection society suggestion, the CHAIRMAN explained that it was prompted by the campaign respecting film rentals and what he termed the carbon price ramp, which was imposing prices that represented more than an ordinary commercial profit for the firms responsible for it.

For a long time firms of repute without engaging in price-cutting offered their carbons at 33⅓ per cent. off list prices. But for a matter of six months there had been a certain amount of price-cutting on top of that. He had himself received 40 per cent. off the list rate, plus 5 per cent. for cash. He was not going to say that was not cutting it very fine, but it did not justify the present ramp.

Before very long original contracts on equipment would be running out, and a thousand and more independent exhibitors would have to negotiate either singly or collectively for new contracts. For these various reasons, if they were wise, they would examine and follow up his suggestion that they should combine now in the formation of a Trade protection society.

The suggestion he made had also been raised at a private meeting of another branch, so he was not alone in his idea. He wanted the branch, or at any rate, the members present, to consider whether the time was opportune for forming such a society.

He could easily raise the question by giving notice at the next meeting of the General Council, or at the July meeting. The point was whether members considered that though the C.E.A. had done so much for them it was essentially a negotiating association, and that supplementing it they should have a fighting association of independents.

HARRY HARCOURT (Devonport) asked whether it was not possible to get stronger protection from the C.E.A. itself than exhibitors got now.

Penalties

The CHAIRMAN replied that they had only to read the reports of discussions on the subject of film rentals to grasp one point where the association was weak. He referred to the possibility of imposing penalties on members who did not observe association decisions. The C.E.A. could not impose such penalties, but if they had a Trade protection society they could do so, and in a case like that of Birmingham, where thirty members decided to take a certain course, they could have penalties in their own area apart from those of the society.

C. TREE (Paignton) said in regard to carbons some exhibitors had contracts running, and until these expired they could do nothing in the matter.

The CHAIRMAN: You are better off than most exhibitors. But you know that when the contracts expire you will not be able to buy better than exhibitors who have no contracts.

H. MATHER (Plymouth) said two days before the combine was announced he signed a contract at the old price; in fact, he received an increased discount.

The CHAIRMAN said that confirmed his opinion that if they put up a fight this ramp would not last.

W. FARRANT GILLEY (Torquay): It shows that the firm to which Mr. Mather refers knew this was coming on and sent around to pick up what it could.

GEORGE REES (delegate from Bristol to the General Council, who also has a kinema at Truro, and is, therefore, a member of the Devon and Cornwall branch) said he was strongly in favour of the suggestion to form a Trade protection society. The constitution of the C.E.A. had its distinct advantages, but he did not think exhibitors would have an effective organisation except by forming an entirely new organisation. He moved that the chairman be authorised to bring the matter before the General Council at the first opportunity.

JOE TAPLEY (Totnes), seconding, this was carried.

Welcome to the Council

The Secretary (C. H. RUNDLE) reported that the cost of entertaining the General Council and members of the branch who attended the meeting and functions at Torquay last month was £61 4s .3d., but by certain receipts this amount was reduced to £58 4s. 3d.

For the Conference

On the question of the representation of the branch at the Glasgow Conference, GEORGE REES urged the importance of the attendance of the secretary in view of the meeting of branch secretaries during the conference. He moved that the chairman and secretary be appointed as delegates, and that their expenses be paid.

W. FARRANT GILLEY seconded, and the motion was carried, the meeting declining to accept the secretary's suggestion that as Glasgow is such a long distance from Plymouth, it was not essential that he should travel to the conference.

The Rental Fight

The CHAIRMAN reported that during the meetings at Torquay an informal meeting of the representatives of their own South Wales and Bristol branches was held. As the result of the discussion, he thought it was imperative that a circular letter should be sent out to members. That was done without the branch authority, but he hoped that members would agree that he was justified in doing what he had done.

It was proposed later that a joint meeting be called, after the Glasgow Conference, possibly at Weston-super-Mare.

The SECRETARY reported that he sent the circular to 86 members, of whom eight were in the big circuits. In reply he had so far received 40 signed undertakings that the signatories would not pay more than 40 per cent. for films. A few had not replied, and some had written that they were prepared to sign on conditions or that they could not sign.

Enforcement

W. BAYLEY said he could not agree to sign because he did not see how the General Council could control those who signed. If, for example, the Plymouth members were to sign, what check had the branch or association upon them? The alternative, in his opinion, was to appoint an accountant with the right to see all contracts without divulging the terms contained in them, unless an agreement had been broken. Without that he candidly asserted they could not trust members who signed.

One Torquay exhibitor wrote that he could not sign because there was not unanimity, but he was not pessimistic.

A Bideford exhibitor, while not signing, was of opinion that the idea behind the undertaking did not go far enough.

A Looe member would very much like to sign, but his opposition was not a member of the C.E.A., and therefore would be free to book.

A Newquay proprietor was prepared to sign, providing every other exhibitor in his area, including his opposition, would sign. He pointed out that the undertaking could be evaded by booking the big feature at 30 per cent. and the second feature at 30 per cent., the renter thereby getting his 60 per cent. all the same.

A Barnstaple exhibitor entirely agreed with the proposal, but argued that it did not go far enough. At the same time, he could not agree to sign, as he wished to reserve his right to act as he pleased.

A Tiverton member regretted being unable to sign a pledge, but would endeavour not to pay more than 50 per cent.

W. BAYLEY said he read a statement at the Bristol meeting that those who signed their names did not keep their pledge. Was that correct, he asked.

GEO. REES replied that one of the members raised that point, but it referred to an agreement made some few years ago and not to the present undertaking.

W. P. BOASDEN (Plymouth) suggested that if with the pledge a list of the names of exhibitors who signed it were circulated among those who had not done so, it would result in securing more signatures, because exhibitors would be able to see that their opposition had signed.

W. PICKLES said a renters' representative asked him 50 per cent. recently, and he told him in reply that he had signed an agreement not to pay more than 40 per cent. Later he got the film for 40 per cent.

The CHAIRMAN suggested that the Secretary should follow up those who had not replied, and should also ask, where there was opposition, whether one exhibitor would sign if his opposition would do so.

The Circuits

GEO. REES said they could take it for granted that the circuits were not signing.

Joan Harlow in DINNER AT EIGHT (M-G-M)

An exhibitor told him he was afraid of the circuits and that was why he paid 50 per cent. "For the life of me," said Mr. Rees, "I cannot see any firm having a preference over a circuit in the booking of films. I would pay renters better to let a circuit have a film at 30 per cent. than to let a single exhibitor have it for 50."

W. BAYLEY stated that during the past week he had heard an exhibitor tell a representative of the renter that he was prepared to pay 60 per cent. for "Cavalcade," but he was not taking the other stuff with it.

The SECRETARY reported that the returns from the Bristol area showed that the circuit houses and eight independent houses had not signed, but the latter were willing to do so in the circumstances. Two independent houses refused to sign, and 25 independents had definitely signed. Several had not replied. In South Wales 127 houses had signed so far. The secretary of South Wales wrote that his branch was holding a meeting which would be attended by the chairman of the Birmingham branch and Mr. Hewitson.

It was decided that the secretary should continue his canvass of members who had not replied and also endeavour to secure the signatures of those who had expressed willingness to sign, provided their opposition did so. It was also hoped to have another meeting of Torquay exhibitors and if they came to an agreement to sign, to follow up with a further effort at Exeter.

Renting Offices in the West

A letter was received from the Bristol branch in reference to the closing by Ideal of their Bristol office, and stating that the officers had approached Universal with a view to their opening an office. The latter indicated a willingness to consider the suggestion on certain terms. The suggestion was that Devon and Cornwall should co-operate with Bristol in securing the opening of an office in Bristol instead of exhibitors in the western area having to rely only on Cardiff.

W. BAYLEY said another very important thing was that the cost of carriage from Cardiff was more than that from Bristol. He had been obtaining comedies from Ideal, but now they had closed their Bristol office he was getting them from other firms.

The CHAIRMAN thought the branch should pass a resolution, stating that if Universal would open an office at Bristol members would be recommended to put as much business as possible in their way.

H. HARCOURT, seconding, said if they succeeded they would at all events save in the carriage of films.

Politics

JOE TAPLEY renewed his protest against politics on the screen. He said when it was raised before they were assured that there would be no more political propaganda. Yet during the past week or so they had had on the screen Mr. Lloyd George addressing a women's conference, Mr. MacDonald, Mr. Baldwin, and "our very unpopular Chancellor of the Exchequer."

"We are paid by the public to entertain them," said Mr. TAPLEY, "but instead of being entertained, our people have to sit and listen to what they don't want. That is the one sure way of emptying our kinemas. Unfortunately, I renewed my contract for the news feature when we were assured there would be no more political rubbish, and I am sorry I did so now."

Capt. BRUCE LONDON said this sort of thing happened frequently at Plymouth, and others taking the view that patrons did not desire it, it was decided that the Secretary should write to the General Secretary making a further protest.

Joan Crawford and Clark Gable lead in POSSESSED (M-G-M), which is being shown at the Empire this week

Certificates in Cornwall

CAN COUNTY COUNCIL BE BROAD MINDED?

AT last week's meeting of the Devon and Cornwall branch considerable interest was taken in the problem confronting the smaller exhibitors under the administration of the rules governing the exhibition of "A" pictures.

The Clerk to the Cornwall C.C. wrote, drawing attention to the regulation that "A" films are not to be shown without the consent of the Council during the time when a child under 16 years of age, accompanied by a parent or *bona-fide* guardian, was in the kinema.

The SECRETARY said this regulation was being pressed in exactly the same way as in other districts, and what he had done hitherto was to apply to the official issuing the notice for permission for films already booked to be shown during a certain period. At Torquay, under similar conditions, exhibitors were given an extension of three months. In Plymouth they were given three months' notice of the change, and this was subsequently extended to six months. They were also asked to get a "U" film for Saturday afternoon.

The General Secretary wrote that if assistance was wanted the President and himself would be at their service, but if they could deal with it themselves it was as well that they should do so.

The Discretion of the C.C.

GEO. REES said it was rather a serious matter for Cornish exhibitors, and he suggested that a deputation should be appointed to wait upon the Clerk to the County Council to place the case before him for a suspension of the regulation for a period.

The CHAIRMAN agreed, and suggested the deputation should consist of the secretary, the vice-chairman (W. PICKLES) and Mr. REES.

G. REES said the chairman and other officers waited on the Watch Committee at Bristol, and induced them to view films which had been passed as "A." and if the committee thought fit they could be shown as "U" films. He suggested that a similar thing could be done at Plymouth, and the decisions would be a guide for Cornwall.

The CHAIRMAN said that might be all right for Manchester, Bristol and Plymouth, but he doubted whether the Cornwall County Council would accept their decisions.

P. R. SLATER (Havle), who was unable to be present, wrote as an exhibitor in a small house where the support was not sufficient to warrant the booking of a "U" film for the weekly matinée only and where an "A" film is booked for the latter half of the week. According to present arrangements, wrote Mr. Slater, "the only thing I can do is to cut my matinée out as we get very few adults, and I am looking at it seriously, inasmuch as, however small my matinées are sometimes, they represent the week's profits on many occasions.

"I was in conversation with an official of the C.C. on the subject the other day, and he suggested that a way out of the difficulty would be for the committee to have a private view of the "A" films and decide whether they could be shown at children's matinées after viewing."

The CHAIRMAN remarked that if this were done the film would have to be shown at Truro.

The SECRETARY pointed out that in that event, after being shown in Truro and approved, it could be exhibited in any part of the county area.

W. PICKLES said it was going to be very serious for small kinemas. He had himself a fairly good children's matinée, and he could not afford to cut it out. Unfortunately, he had got a number of "A" films for the week-ends, though he used judgment in accepting them.

He agreed with the suggestion of a deputation to the Clerk to the County Council with a view to securing sanction to the showing of "A" films until they had completed their present bookings. It was difficult sometimes to understand the classification of "A" and "U" films. He had seen some "U" films that he would not care to show to children, while he had seen "A" films which were much more suitable to them.

He said in Cornwall a licence was renewable on the expiration of twelve months from the date of granting. In some areas all licences were renewable together at a certain date.

It was decided, on the motion of the CHAIRMAN, that the Secretary write to the Clerk of the County Council, asking him to receive a deputation.

She had a Weakness for Strong Men!

RUTH
CHATTERTON
GEORGE BRENT
FRANK McHUGH RUTH DONNELLY
GUY KIBBEE in
LILLY
TURNER

TRADE SHOW
TUESDAY, JUNE 13
Cambridge Theatre, at 3 p.m.

First National Pictures

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D

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TRADE SHOW: NEW GALLERY KINEM

Tuesday June 13th. at 10.30a.m.

Australia's All-British Films

FIVE-YEAR B.I.P. CONTRACT RENEWED

Farewell to Gordon D. Ellis

IT was revealed last week that the contract between B.I.P. for the distribution of the Elstree product in Australia had been renewed for five years. The occasion was a farewell luncheon party given on Friday by B.I.P. (Export), Ltd., to Gordon D. Ellis, general manager of British Empire Films, Ltd. Mr. Ellis, whose organisation has a five years' contract for the distribution of British films to General Theatres Corporation of Australia, returned to Australia on Saturday, after a seven weeks' stay in this country.

Arthur Dent, in wishing Mr. Ellis "God speed," announced that British Empire Films had renewed their contract with B.I.P. for five years. While that news was of considerable interest, he wished, however, to dispel the idea that the success of British films in Australia was of comparative recent growth. As a matter of fact, the appeal of British films to Australian audiences went back to silent days. Since then, B.I.P. had scored heavily with such pictures as "Blackmail," "Atlantic," "Young Woodley," "Tell England," to name but a few. Indeed, their returns for the Australian territory were now so considerable as to represent a considerable proportion of the negative cost.

The situation was that present British products were increasing the good will, but did not establish it. It was already there, and in instituting it he was glad to say B.I.P. had taken a large share.

One outstanding contribution made by Australia to British production was that it was the first Dominion to establish the all-British theatre. That was a landmark and constituted a step which we in England had hesitated yet to take.

Of course, the situation in England is different from that in Australia. There was not of necessity the same intense interest shown in the Motherland, but the essential differences notwithstanding, Mr. Dent revealed that the establishment in this country of 100 per cent. British theatres in a few key situations was under consideration.

50 per cent. British Programme

In the meanwhile, it was a fact that A.B.C., their associated company, showed 50 per cent. of British films, the remainder of the programme being made up of American top-liners carrying "marquee names" in their casts. He hoped, however, that when Mr. Ellis next visited England he would have a pleasant surprise in this connection.

Gordon Ellis declared his opinion that the establishment in England of purely British theatres was a commercial proposition. In Australia there formerly existed similar misgivings, but he managed to persuade Stuart F. Doyle to try the experiment at the Lyceum, Sydney. The result was so extraordinarily successful that now the General Theatre Corporation ran exclusively British programmes at three Sydney theatres, two at Melbourne, and other theatres in each key city of the continent. It was significant, too, that these houses were the most successful ones on the circuit.

Mr. Ellis mentioned that he was returning to Australia *via* New York and Hollywood, and observed that whatever he might see at the latter place he could not be convinced that it was better than Britain's best.

Australian Product

And on the subject of production, Mr. Ellis said that they would be shortly seeing some first-class Australian product. Mr. Doyle intended to produce films which would compete in the world markets. One of their pictures, "Down on the Farm," which was intended solely for local consumption, was so successful that it grossed over 500 per cent. of negative costs in Australia.

Eric P. Strelitz, representative of British Empire Films in this country, also spoke. Among others present were F. Alven, A. Hubrich, G. H. Gaunt, etc.

Gordon D. Ellis who is returning to Australia

FILMS FOR THE COLONIES

ADVISORY BOARD'S WORK

A tribute to the excellent work of the Advisory Committee which assists the British United Film Producers' Co. in the selection of suitable films for the Colonies was paid by Sir Philip Cunliffe-Lister, the Colonial Secretary, on Wednesday.

Mr. Hutchinson had asked the Secretary of State for the Colonies whether he could make any statement as to the progress and activities of the Film Institute which was established to recommend the exhibition of selected films in the British colonies where there was a large native population.

Sir Philip Cunliffe-Lister said: I assume that my hon. friend refers to the Committee nominated by the Secretary of State for the Colonies to assist the British United Film Producers Company, Limited, in the selection of suitable films for exhibition in the Colonies. This committee is a purely advisory body and is not under Government control.

I understand, however, Sir Philip continued, that the services of the committee have been of great value to the company and I am informed that the committee has already examined large numbers of films (probably totalling over 1,000,000 feet) for export to the West Indies, East and West Africa and Mauritius. So far as is known, none of the films selected by the Committee as suitable for export to the Colonies have yet been rejected by the local censorship authorities.

The Empress Cinema, Witton, Birmingham, previously under the control of the Selected Cinemas Amalgamation, Ltd., has now been acquired by Suburban Halls, Ltd., a new enterprise of which E. J. Crinnion, well known in exhibiting circles in West Bromwich and Gt. Bridge, is a director.

HENDON POLLS TO-DAY

CLIMAX OF INTENSIVE S.O. CAMPAIGN

Polling on the question of Sunday opening for kinemas in Hendon and district takes place between 8 a.m. and 9 p.m. to-day (Thursday), and an urgent appeal is made to the Trade for cars.

All available assistance will be required for this extensive area, which includes the Edgware, Mill Hill, Golders Green, Cricklewood, and Hendon districts, and the hope is expressed that a special effort will be made to provide the transport necessary. Cars and helpers should report to J. S. Richardson, Sunday Films Association, Station Parade, Edgware (near the Ritz Cinema).

Providing they get the Trade support on polling day, the organisers are confident of success. The issue has been well publicised and the entire electorate canvassed by J. Richardson's organisation.

"INNOCENT AMUSEMENT"

Wallingford Vicar Defends S.O.

The town's meeting at Wallingford, Berks, which resulted in a vote for Sunday kinemas, was noteworthy for the strong denunciation by the Rector of the opponents of Sunday opening.

Referring to the limited hours it was proposed to open the kinemas, the Rev. H. F. P. Davson said it passed his comprehension why there should be any opposition to such a little innocent amusement.

Public opinion had made up its mind to have Sunday kinemas, and nothing would stop it.

There was nothing he wanted more than to see churches and chapels filled, but he did not wish to see his church filled with people who were forced to go there.

SUNDAY KINEMAS IN WILTSHIRE AREA

"Less Opposition than Generally Supposed"

KINEMAS in Wiltshire are to be allowed to open on Sundays, subject to the applications being approved. This was the decision made by the Wilts County Council after a long discussion. The matter was brought forward by the General Purposes Committee, who recommended that, subject to an application in each case from the licensee, premises licensed under the Cinematograph Act should be allowed to be opened and used on Sundays.

W. E. Morse, in moving the adoption of the report, stated that it was said that there was a great deal of opposition to the proposal from churchgoing people, but he did not think this was strictly in accordance with the facts. He had discussed the question with members of the Church of England, and he found that some were for it and others against. He found the same diversity of opinion amongst Nonconformists. All this seemed to show that the question of opening on Sundays was not one of right or wrong but depended upon the conscience of the individual.

F. Haines, seconding, said that as a trades unionist and a deacon of a place of worship for a good many years he did not look upon it as a question of right or wrong, but as the right of the individual to spend his leisure as he wished.

It was pointed out that the three camp kinemas on Salisbury Plain were open on Sundays, and the Council had no jurisdiction in respect of these.

A. E. Withy, who said he was strongly in favour of the rational use of the Sabbath, remarked that he objected to the section of the Act which provided that a certain amount of the receipts should go to charity.

"THE VAMPIRE BAT"

American Press Praise

The American Press critics have praised "The Vampire Bat," the recent P.D.C.-Majestic production, in no uncertain manner.

The Film Daily describes this thrilling screen entertainment as "one of the best independent features seen this season," and briefly sums up the production in the following manner:—

"Thrill melodrama admirably produced with unusually strong cast. Packs powerful punch."

Variety describes the cast of "The Vampire Bat" as "a flock of good screen names," and goes on to say that the thrilling incidents are "ever so well done."

"The Vampire Bat" played to packed houses on the occasion of its world premiere at the Winter Garden Theatre, New York, where it was held over for a second week.

The cast in this P.D.C.-Majestic picture is headed by Lionel Atwill and Fay Wray, who recently co-starred in "Wax Museum" and "Doctor X," and the supporting rôles are played by Melvyn Douglas, Maude Eburne, George E. Stone, Dwight Frye, Robert Frazer, Rita Carlisle, Lionel Belmore and William V. Mong.

Walter Huston in GABRIEL OVER THE WHITE HOUSE, the next week's attraction at the Empire. Based on an extremely apposite theme, the picture features Walter Huston, with Karen Morley, Franchot Tone and C. Henry Gordon

40 PER CENT. FOR THE FULL PROGRAMME

EDINBURGH UNANIMOUS AGAINST HIGH RENTALS

EDINBURGH members at their monthly meeting last week discussed their attitude to the rental fight, and unanimously adopted the resolution passed by the Scottish branch, agreeing not to pay more than 40 per cent. for any film hire, and that only for exceptional films. They added a proviso that that 40 per cent. applied to the full programme and not only to a particular picture.

LOUIS DICKSON presided in the absence of A. S. Albin, the chairman.

R. M'LAUGHLIN, reporting on the Glasgow meeting, said about 140 halls were represented, and only three voted against the resolution. Edinburgh, having already adopted the principle of the Birmingham resolution at their own meeting, were left to deal with the matter themselves. Glasgow had since gone a stage further, and had appointed a convener to go round the districts. He thought most exhibitors had signed, and already they were finding a definite improvement in Glasgow.

The Sliding Scale

JAMES BERNARD (Newtongrange) asked if an exhibitor could start at 40 per cent. and go up to 50 per cent.

The CHAIRMAN said a sliding scale was admissible. It was a difficult question to answer, but he would say if the break figure was big enough he would not be going behind the resolution. If his average takings for three days were £50 and he was offered a film at 40 per cent. up to £70 and 50 per cent. over that he would not say he was breaking through the resolution, but if the break figure was very low he would say it was.

Mr. M'LAUGHLIN said that was discussed at Glasgow, but it had been departed from since then, and the resolution put the maximum for film hires at 40 per cent.

The CHAIRMAN thought there was still some vagueness on the point.

Mr. SALMON thought the resolution meant 40 per cent. for a particular picture, and now that was being interpreted as the whole programme.

Mr. M'LAUGHLIN said the resolution, as put to the first meeting, had not been adopted. It allowed for a sliding scale, but now there could only be a sliding scale downwards. You must start below 40 per cent. and ultimately rise to 40 per cent. The resolution was quite clear that the maximum was 40 per cent.

Picture or Programme ?

The CHAIRMAN said starting at 40 per cent. and going on to 50 per cent. was quite fair if the break figure was much above the average.

Mr. M'LAUGHLIN: According to the resolution, you cannot go beyond 40 per cent.

Mr. SALMON: If you are paying 41 per cent. you are going beyond the resolution.

The CHAIRMAN said if it was only to apply to a particular picture and not to the programme it could easily be broken. He was offered one of the four pictures on this list at 40 per cent. if he would take another picture with it at 15 per cent.

Mr. M'LAUGHLIN said nobody at the first meeting raised the question of programmes, although they had them in their minds. There was no question that everybody present at the meeting in Glasgow meant the programme.

Mr. SALMON said he was firmly of opinion that it was a particular film they were discussing at the first meeting and not the programme, but he got no support.

Mr. ALBIN said the resolution should read that it applied to the programme.

Mr. SALMON: I suggested that that should be put in, but you would not agree to it. It is 40 per cent. for the full programme.

To Interview Exhibitors

Mr. M'LAUGHLIN said they should adopt the resolution with the proviso that it covered the whole programme.

Mr. ALBIN then moved that Edinburgh adopts the Glasgow resolution with the proviso that the 40 per cent. includes the full programme.

Mr. M'LAUGHLIN seconded, and this became the unanimous finding of the meeting, and the chairman, A. S. ALBIN, and the hon. secretary (GEORGE SALMON) were appointed to interview exhibitors and get

(Continued at foot of next column.)

Circuits and Independents Unite in London and Home Counties

SOLID FRONT IN RENTAL FIGHT

J. ALEXANDER, the chairman of the London and Home Counties branch, presided on Thursday last over a well-attended meeting of the executive committee. The first question to arise was the price of carbons, on which the branch had sent a letter to the General Council.

The CHAIRMAN said that the suggestion of the branch was receiving the prompt attention of the General Secretary, and he understood that several other branches had made similar represenations. It was agreed to await the report of this matter, which would be an item on the agenda for the next General Council meeting to be held in Glasgow.

JACK ALEXANDER

New M.C.C. Rules

A letter was read from the Middlesex County Council in regard to their Licensing Committee's regulations. This letter had special reference to the new regulations of the Institute of Electrical Engineering, and the decision of the Council to make certain amendments to their regulations, qualifying the new regulations of the Institute.

C. HARTLEY-DAVIES pointed out that he had had an opportunity of going through these new regulations, and the Secretary had made one observation to the County Council, which, however, the County Council found themselves unable to accept.

The Right of Appeal

The CHAIRMAN reported that the L.C.C. had been advised that the branch did not desire to offer any observation on the standard form of letter adopted by the Council for notifying the licensees of places of public entertainment of defects observed at detailed surveys of such premises. The committee had had sight of this letter at a previous meeting, and he was sure all members were appreciative of the action of the Council in extending to an exhibitor a full right of appeal regarding any requisition which the Council may find it necessary to ask for.

L.C.C. Inspections

The SECRETARY read a letter from the L.C.C., agreeing to the suggestion of the branch that when carrying out special inspections of Sunday entertainments, inspectors should advise licensees by means of notification slips of any matters observed during the course of such inspections which are contrary to the conditions attached to permissions or licences in respect of Sunday entertainments.

Home Office Conditions

A report was presented upon the Home Office model conditions, and the CHAIRMAN stated that, together with H. P. Selwyn and the Secretary, an informal discussion had taken place with representatives of the L.C.C. on May 29. The members had before them a report of the Entertainments (Licensing) Committee of the Council, and also the circular letter, dated May 6, 1933, from the Home Secretary with regard to children and "A" films.

It was the intention of the Council to amend its rules of management for places of public entertainment so as to include the effect of such of the revised model conditions set out in the appendix to the circular letter, and the amendment of the Council's rules was the subject of discussion.

The County Council desired the agreement of the branch to the wording of the new rules of management, and it was agreed to notify the Council that the branch had noted its amended rules, and was reporting them to signatures to the form and report to the next meeting on June 27.

The Conference Visit

Mr. SALMON reported further on the arrangements for the visit of the Conference to Edinburgh on June 22. They expected about 200 to come to Edinburgh. They would arrive at the Caledonian Station (L.M.S.), and they would be driven in 'buses along Princes Street, out to Preston Street, and down through the King's Park to the Palace of Holyroodhouse.

Then they would drive up the Royal Mile to the Castle, where the Scottish National War Memorial would be visited, and the official Conference photograph taken.

Afterwards they would drive back to Princes Street and have tea in Macvittie, Guest's tea-rooms, as the guests of the Edinburgh Section. After tea the visitors would be free.

the parent body of the association, which body was working in co-operation with the Consultative Committee set up by the Home Office in regard to censorship.

Quota Quality

Upon a communication from a member, it was agreed to discuss the quality of "quota" pictures at the next meeting of the committee and to invite the attendance of the member concerned.

The SECRETARY reported the enrolment of 14 new members since the last meeting, making a total branch membership of 523.

Sunday in the Area

A report was read on Sunday opening matters, in which reference was made to the conditions of the Middlesex C.C. governing Sunday opening. A very hearty vote of thanks was accorded to Major A. J. Gale and the other members of the deputation in this matter.

The report further referred to a meeting of exhibitors concerned with Sunday opening in the Surrey C.C. area, and to the fact that a case had been presented to the Surrey C.C. regarding the assessment of 8.75 per cent. of the gross takings for charity, and the exhibition of "U" films only, unless the express consent of the Council is obtained.

With regard to Tilbury and Mitcham, the report referred to the fact that the town's meetings having been won in these areas, no requisition was made for a poll by the opposition, and these were the first cases where Sunday opening has been so granted. The position in other districts was fully outlined in the report.

Rentals

The meeting then discussed the 40 per cent. resolution, and the CHAIRMAN stated that the number of signatories in the branch now reached 90 per cent. of the membership, which included every circuit within the area.

There were, however, a few exhibitors who had not yet signed the resolution, and A. Freedman, S. Dorin, H. Pesaresi, Ben Jay, C. A. Mathes and W. Southan Morris volunteered to visit these members and secure their signatures.

THEO. H. FLIGELSTONE made reference to statements emanating from one or two branches of the association to the effect that the members were not loyally abiding by the resolution, and he was glad to be able to refute such statements in regard to the London branch.

The CHAIRMAN claimed that this campaign was the most successful in the history of the branch, and it was his intention to promulgate it and make the resolution 100 per cent. effective. In order that the members might be fully advised as to any attempt to overcome the spirit of the resolution, he promised to circulate to the members the committee's report as to what would constitute an evasion of the resolution.

SUNDAY SHOWS TO CEASE NEXT MONTH

BIRMINGHAM APPEAL FOR CIRCUIT SUPPORT

THE most urgent subject of local interest discussed by the Birmingham and Midland branch of the C.E.A. at its last monthly meeting was the advisability of general Sunday closing during the month of July.

The Emergency Committee recommended this step, and the branch approved, subject to all members, including those in control of the larger circuits, falling into line.

An effort is being made to bring about general agreement to close for five successive Sundays.

The success of Sunday opening in Birmingham and Smethwick was not in question, the proposal for a long vacation being due solely to the great difficulty of giving members of kinema staffs their usual summer holidays and at the same time complying with the conditions governing the licences.

Admission Charges

Attention had been directed to the action of some proprietors in reducing kinema admission prices. As the tendency was thought likely to increase and required checking, in the interests of the general body of exhibitors, a sub-committee, consisting of H. B. Lane (chairman of the branch), S. W. Clift (vice-chairman), Oscar Deutsch, W. H. Bull, A. W. Rogers, I. L. Lyons and Harry Devey was appointed to examine the whole question of cheap prices and report at a later meeting.

Film Percentages

The CHAIRMAN reported that since the previous meeting the sub-committee dealing with the question of film rentals had assembled on five occasions. The action taken by the Birmingham branch had received most enthusiastic approval throughout the country, and the General Council had given a lead by advising all branches to get together and follow Birmingham in a determined stand against the payment of more than 40 per cent. for any film.

Mr. LANE was able to report that Gaumont-Ideal had advised exhibitors that they were now prepared to accept 40 per cent. on "The Good Companions," and he expressed the opinion that other renting houses would soon follow.

Many statements were being made by the renters, and alternative schemes had been suggested, but exhibitors were warned not to be led away by anything they were told that might induce them to make a booking at any figure exceeding 40 per cent.

This figure, Mr. Lane said, must not, in any circumstances, be exceeded. Birmingham had set a lead to the whole country, and he confidently relied upon all who subscribed to the now-famous resolution to show no signs of wavering. If they stood firm in the present controversy it would, he felt sure, be the means of keeping rentals at an economic level.

OSCAR DEUTSCH supported the Chairman's report, and appealed to all members in the area to hold out against excessive rentals.

In reply to a question, it was stated definitely that the circuits were not paying 40 per cent., but considerably less.

Mr. LANE announced that the South Wales branch had invited him to attend a special meeting to consider the film question, and arrangements had been made for Sir PERCIVAL BOWER, Coun. E. HEWITSON and himself to attend. Representatives of the Bristol branch had also been invited to co-operate.

Tax Campaigning

OSCAR DEUTSCH reported that he had formed one of the deputation to meet eighteen Members of Parliament on the tax question. The meeting was arranged by J. Baldwin-Webb, M.P. M.P.s present were conversant with the position and sympathetic, and it was agreed that an amendment to the Finance Act should be tabled.

A Reminder

Members were reminded that the Birmingham and Midland Golf Tournament for the benefit of the Benevolent Fund was being played at Halesowen on Sunday, June 11. It was hoped that as many members as possible would participate.

OUR USHERETTE

By J. P. DAVIS

PROTEST AGAINST H.O. CONDITIONS

George Brent and Ruth Chatterton in LILLY TURNER, a First-National Trade show on Tuesday

Hampshire Supports Lower Rental Resolution

Kinema Advertising to be Restricted During Summer

THERE was an important agenda before the Hampshire and Isle of Wight branch at last week's meeting at Southampton. Capt. KENDALL, of Andover, was in the chair at the first part of the proceedings, owing to the fact that Major A. W. Banner's car had a breakdown on the road.

Arising out of the minutes, H. J. HOOD called attention to the fact that there had not been a meeting of the branch since January. He said that these were difficult times for the Trade, and he thought they ought to be called together at least every two months.

Coun. W. D. BUCK explained that it was understood that the members would be called together whenever there was any business to warrant that course.

Also arising out of the minutes, Coun. GEORGE WRIGHT, of Eastleigh, asked what was the position in regard to Sunday opening in the area of the Hampshire County Council, and it was explained what had been done in the matter.

Current Supply

The Secretary (H. H. C. MITCHENER) informed the meeting that he had been able to make arrangements, in conjunction with Coun. Buck, for notification to be made to the Trade whenever there was a breakdown in the electricity supply.

Members were often without information as to when the lights might be expected to come on again, and it had been arranged that information should be given to Mr. Chandler at the Picture House, who would circulate it.

The Benevolent Fund

H. J. HOOD brought forward a case of a disabled employee, and suggested that assistance might be given from the C.E.A. Benevolent Fund. The members decided to recommend the case, and a discussion ensued as to how the employees might be encouraged to contribute to the fund.

The SECRETARY said it was not much to ask them to pay a halfpenny in the pound of their wages, and Coun. WRIGHT urged that if the proprietor or manager approached the staff there would be a good response. A resolution on those lines was seconded and agreed.

Restricted Advertising

There was a lengthy discussion on the question of regulating advertising in local papers. A number of favourable replies had been received to a questionnaire on the subject, and F. J. SPICKERNELL (of the new Plaza) told the meeting that he agreed in principle with the scheme. However, he had a new theatre, which had to be placed on the map, and he did not feel inclined to agree to any proposal beyond August.

R. D. BUCK eventually proposed that the newspaper advertising should not exceed 4 in. across two columns, the scheme to be operated from June 8 until August 12.

W. B. TYRER (Rialto) seconded, and the resolution was unanimously passed, as was a further motion, proposed by Mr. HOOD, that the members should enter into a bond of £50 to observe the decision. It was also agreed that a special meeting should be held before the expiration of the period to give the scheme further consideration.

Three Categories

The SECRETARY brought forward the new terms which are to be endorsed on kinema licences as a result of the action of the Home Office.

Mr. HOOD said that Southampton was one of very few towns where there were three categories introduced for films. Most of the boards had space for two, but they had to give a notice that children, unless accompanied by a parent or a missionary, or someone of that sort, would not be admitted.

It was eventually agreed, on the motion of Coun. WRIGHT, seconded by Mr. TYRER, that the matter be referred to the Executive Committee to report to the next meeting.

Carbon Prices

Coun. WRIGHT spoke warmly about the increase in the price of carbons. He said that he placed an order for 4,000 carbons at a good discount, and just afterwards received a letter that the discount had been withdrawn.

He did not believe in breaking in on legitimate trading, but there were 4,000 kinema proprietors in the country, and if they were to be subjected to this kind of treatment the sooner they took action to defend themselves the better. They could take steps to buy carbons by the millions.

Capt. KENDALL: That is co-operative trading again.

Rentals

The SECRETARY reported on the progress that had been made concerning the question of film rentals, and he indicated the nature of the replies received to his communications from the members. He mentioned the Birmingham resolution, which declared that no member would pay more than 40 per cent. for any film. Two members were against the resolution, but they represented small kinemas, and one was doubtful.

Coun. BUCK intimated that he agreed with the proposal, provided they all entered into a bond to keep their obligation.

Mr. SPICKERNELL remarked that the whole question was one of supply and demand, and they could not get away from it. He candidly confessed that he was glad to pay 50 per cent. for a picture if it was a winner, but there were other pictures that were not worth a £10 note.

Capt. KENDALL said it seemed a simple matter to him—if they all agreed to pay not more than 40 per cent., Mr. Spickernell could still get his winner, but he would not have to pay 50 per cent. or more for it.

Mr. SPICKERNELL: Then, why don't you make it 33⅓ per cent.?

The SECRETARY: Because we are trying to be reasonable.

Mr. SPICKERNELL said that if there was one thing he hated to do, it was to find himself in a position not to be able to honour his word. Frankly, he did not mind paying 50 per cent. for a good picture. To his mind the difficulty lay with the price of smaller pictures. The really big picture would always get its price.

Major BANNER: The great thing is that we should get the principle agreed to.

Mr. SPICKERNELL: I am in favour of the principle.

Major BANNER: Then that is half the battle. If we can say that the Hampshire branch is 100 per cent. in favour of the Birmingham resolution that will go a long way. The method of putting the principle into effect could be decided later, he added.

Capt. CLEMENT asked whether the figure of 40 per cent. covered the whole programme. It was no use promising not to pay more than 40 per cent. on the main picture and allowing the renters to make it up on the rest of the programme.

Unanimity

Major BANNER moved a resolution that the branch was in favour of a maximum of 40 per cent. "If you agree," he added, "it means that you will not pay more than 40 per cent. whatever happens."

Capt. KENDALL seconded, and it was carried unanimously.

The question of members entering into a bond not to pay more than 40 per cent. was then discussed. Major BANNER said that as a business man he did not like the idea of penalties. He hoped that the movement would be a national one, and that they would all sign a national agreement. The matter was before the head office officials at the moment, and he suggested that the members should hold a special meeting as soon as the Secretary received a suggested form of undertaking from Norman Hart.

Capt. KENDALL proposed that they agree to the principle of entering into a bond to be provided by NORMAN HART, and that in the meantime the members act on the resolution already passed.

Major BANNER seconded, and in supporting, Mr. HOOD remarked: It is a grand thing you have done to-day.

The motion was then passed unanimously.

WEST LANCS. BRANCH RESOLUTION

Too Many "A" Pictures

WHEN J. Atroy took the chair at the monthly meeting of the West Lancashire branch at Preston the first business was to receive a statement from the Secretary (H. HARGREAVES) regarding the increasing number of "A" films in comparison with "U" films.

According to the film report, there had been in the feature films list during the period from January 1 to March 31, 106 "A" films and 67 "U" films. In the "A" class there were only eight films, and in the "U" class only three that obtained nine marks; 24 "A" films obtained 8½ marks and eight "U" films the same number; there were 22 "A" films that obtained 8¼ marks as against ten "U" films; and ten "A" films received 7¾ marks, against three films in the "U" category.

"That proves," said Mr. Hargreaves, "that we get a far larger proportion of 'A' films than 'U' films, whilst the reverse should be the case.

"To my mind the present-day category is out of date and wants revising. All of us know from experience there are times when we are absolutely sick of having to put on films that we know will not do any good, yet we have no choice.

"We have not the pluck to tell them it is rotten, but our patrons tell us.

"What the association ought to have is a Film Censor of its own. Let us be candid in our reports. Don't let us single out one firm. You will have seen in the *Cinematograph Times* for the last two weeks opinion on values of M-G-M's offerings. Why single out Metro? Why not give the values of other firms? One would think that they were the only firm that commands big prices."

What is a "Child"?

Mr. Hargreaves also touched on the question of censorship and referred to the restriction on the admission of persons under 16 years of age.

"Whoever it was at Whitehall that called a boy or girl under 16 years of age 'a child' must have been brought up with his maiden aunts. To-day persons of 15 to 16 are quite capable of looking after themselves without their fathers or mothers to chaperon them, and know far more about pictures than their elders. If it has passed the Censor it ought to be good enough."

On the matter of film censorship, the CHAIRMAN said that it would be better if films were passed for public exhibition without any discrimination as regards "A" and "U." If a film was not fit to be shown to children then it was not fit to be shown to adults.

Home Office "Conditions"

R. BARRIE drew attention to the revised model conditions recommended by the Home Office, and adopted by the Council, to come into operation as from this month. The clause to which Mr. Barrie took exception states "that no film shall be shown which is injurious to morality, incites to crime or may lead to disorderly conduct."

He was of opinion that it was time a protest was made against people in authority assuming that exhibitors wanted to show films dealing with crime and immorality.

Exhibitors took a serious view of their responsibilities and, as references were constantly being made to the nature of the films that they showed, he thought they should assert themselves and make a noise.

"The man who drafted that paragraph has probably never been in the kinema in his life. I think we should send out the strongest possible protest."

Mr. Barrie also alluded to stills showing scenes that did not appear in the screen version.

Mr. BARRIE moved a resolution voicing a protest against the phrasing of the clause introducing the revised conditions, the resolution to go to the General Council.

J. HOWSON, who seconded, thought that in addition it might be useful if a circular were sent to all branches drawing attention to the objectionable phraseology. He, too, resented the imputation that they as entertainment people might not, without regulation, give shows free from undesirable elements.

The CHAIRMAN was of the opinion that films of the class mentioned should not, and probably would not, be passed by the Censor.

Misleading Stills

Attention was directed to stills of scenes that do not appear in screen versions of pictures. The suggestion came from J. BARRIE that exhibitors should refuse to accept stills of that description. In his opinion there was no justification for including them in the series for which exhibitors had to pay at the rate of 2s. 6d. each.

It was agreed that the Secretary should take this matter up with headquarters.

Secrets of the Studio

Attention was called to an article in a weekly journal purporting to reveal the secrets of the manufacture involved in the film "King Kong." J. ATROY said he had been looking forward to the Trade show of "King Kong," but since reading the article in the public journal referred to, he had lost interest. Speaking as an old showman, he was of the opinion that people should not be allowed to get knowledge of the secrets of the screen, how effects were created, and so on.

It was decided to send a resolution on the matter to C.E.A. headquarters.

(Continued in next column)

THAT CARBON DISCOUNT

NORTH WESTERN DISCUSSION

Subjects for Next Meeting.

SEVERAL matters of importance are on the agenda for the monthly meeting of the North-Western branch of the C.E.A., to be held at Liverpool tomorrow, Friday. A report will be presented on the action which followed the passing of the resolution at the last branch meeting, protesting against the increase in the price of carbons, as the result of the tariff on foreign carbons. It has been alleged that the British manufacturers have substantially reduced the rates of discount.

The Clerk of the Liverpool Justices has forwarded the copy of a letter which he has sent to all licensees with regard to competitions, etc. Perhaps it is not generally known that the Liverpool Justices forbid licensees to hold competitions, and also refuse to allow managers to hold out any inducements to juvenile patrons by way of free gifts, etc.

Then there is the item, "Exorbitant Film Rentals," a topic which always produces a spate of discussion.

The demand that has gone forward from the branch for the attachment of the censor's certificate to all films, again figures on the agenda.

Other matters to be dealt with include:—Report of result of the Sunday Opening Campaign at Wallasey; report on Entertainment Tax Campaign; Summer Conference, Glasgow; Deadheads at Trade shows.

Applications for membership include those of the following theatres:—Royal Kinema, Wigan; Alliance Kinema, Wigan; Park Kinema, Saltney, Chester; Homer Theatre, Liverpool; Royal Kinema, Liverpool; Grosvenor Kinema, Liverpool; Garrick Kinema, Liverpool; Mere Lane Kinema, Liverpool. The last five theatres, it should be mentioned, belong to the Regent Circuit, Ltd., and are transfers.

Claudia Dell in MIDNIGHT WARNING, which Universal are presenting on Friday afternoon

(Continued from column 3)

Charity Collections

Correspondence which passed between the Secretary of Blackpool Toc H and Mr. Hargreaves with reference to the application by the former for permission to take collections at Sunday evening shows in Blackpool, was read. The Secretary said he had already intimated that this appeared to be a matter for the discretion of the individual halls. This decision was reaffirmed.

Municipal Competition

It was stated that the Southport Floral Hall was costing the Corporation, and therefore the ratepayers, £2,000 per annum.

It was decided to vote seven guineas towards the cost of engaging a solicitor to state the case of the objecting interests.

Block Booking

The CHAIRMAN remarked that the block booking of films warranted attention by head office. The position appeared to be that block booking was not illegal under the Films Act, provided that definite bookings were not made beyond a period of six months ahead.

DUNDEE FIRM

ON FILM RENTALS

It was reported at the meeting of the Dundee C.E.A. on Tuesday that Dundee exhibitors were standing firm by their decision to support the attitude of Birmingham on film rentals.

The meeting agreed to make further approach to the City Members of Parliament with a view to obtaining remission of the entertainments tax.

With regard to the forthcoming meeting with the Police Committee on "A" and "U" films, it was agreed that the exhibitors' case be put forward by G. Salmond, of Edinburgh, and that Mr. Levy's offer on behalf of the K.R.S. to co-operate should be accepted.

The services of C. Harley Davies, technical adviser to the association, are to be taken advantage of in approaching the Dundee Corporation Electricity Department for more favourable terms for electricity supplies for kinemas.

MEN AND MOVEMENTS

CIRCUIT APPOINTMENT FOR ANTHONY HOPE

Midland Presentations

Anthony J. Hope has been appointed general and booking manager for Three Theatres, Ltd., and will make his headquarters at the Coliseum, Abbey Road, Barrow-in-Furness, from which he will control the five houses. Until last week he was general manager of Universal Theatres in Bolton, and previously G.-B. circuit supervisor in Liverpool and Cheshire, where for a period he had charge of 27 kinemas, cafés, ballrooms and billiards salloons.

Although Mr. Hope is only 40 years of age, he has had over 22 years' theatrical, variety and kinema experience, and at the age of twenty managed the Carlton, Tottenham Court Road, London, W.C., at that time one of the first West End supers. From there he joined Biocolor, and, excluding three and a half years' war service, was with that firm for over six years before going to G.-B.

E. S. Shaw has been appointed assistant manager of the Blue Hall, Edgware Road, W. Mr. Shaw was until recently with Gaumont-British at the Dalston Picture House, and entered the Industry after serving several years in the Merchant Service.

J. P. Reed, assistant manager of the Orient Cinema, High Street, Aston, Birmingham, has been appointed to a similar position at the Commodore Theatre, Southsea, where he took up his duties on Monday last. Prior to his appointment to the Orient, Mr. Reed was at the Palace Theatre, Summer Hill, Birmingham. He has also had experience on the Gaumont-British Circuit.

Harry Yorke, who has relinquished the management of the Adelphi Theatre, Hay Mills, for the charge of the Palace Cinema, Erdington, Birmingham, has been presented with a silver motor-car mascot from the Adelphi staff as a token of regard.

E. B. Gold, "Manny" as he is familiarly known to his more intimate friends, who recently took over the management of the Forum Theatre, New Street, Birmingham, following a most successful term in the managerial chair of the Edgbaston Cinema, has been the recipient of gifts from the staff and patrons of the Edgbaston. From the former he received the gift of a gold-mounted umbrella, whilst the latter presented him with a set of gold cuff-links.

E. C. Coleman, who has left the managerial chair of the Forum Theatre to control the new Odeon Theatre at Kingston-on-Thames, has been presented with a desk lighter in the form of a Schneider trophy aeroplane from the Forum staff.

Cecil De Lee, manager of the Grand Theatre, Birmingham, has been appointed to an important post at a leading hall in Leeds for General Theatres Corporation. He has been in the managerial chair of the Grand Theatre for the past eighteen months.

W. H. Denbigh, who for several years has been in the managerial chair of the Plaza Cinema, Stockland Green, Birmingham, has relinquished his appointment with the company. Mr. Denbigh, who has a life-long experience in the Trade, has not at the moment completed plans for the future, but anyone wishing to get in touch with him may do so at his private address: 56, Francis Road, Erdington, Birmingham.

H. J. Crowther has transferred from the management of the Capitol Kinema, Wallasey, to take over the management of the Majestic Kinema, in Stoke, another A.B.C. hall. At a farewell gathering tributes to Mr. Crowther's service were made by R. P. Rutherford (chairman of the Wallasey Entertainments Managers' Association) and C. Adams (hon. secretary), both of whom congratulated Mr. Crowther upon having secured merited promotion on his administrative ability.

H. V. Scott has been appointed assistant manager of the Palace, Tottenham, N. This is Mr. Scott's first appointment in the Industry.

Ralph Solomon has resigned from Midland Film Renters, Ltd., a recently formed independent firm, in which he was a director associated with Arthur Cowan.

Norman W. Ellison, the new manager of the Scala Kinema, St. Helens, is a cousin of Jack Winnall, formerly manager of the Cameo, Liverpool, and the Palladium, Llandudno. Prior to Mr. Ellison's appointment, he was manager of the Park Kinema, at Saltney, Chester, and stage manager for the John S. Millward and the Alfred Stretton stock companies, Hippodrome, Chester.

Tom Heath, elder son of W. H. Heath, who formerly controlled the Regal, Norwood, and the Adelphi, Slough, was married on Saturday to Miss Cynthia Snowden, of Oxford.

W. H. Heath won the World's Amateur Ballroom Dancing Championship for the seventh time at the Salle Wagram, Paris, on Tuesday.

Angela Joyce, who is featured in WHAT THE STARS FORETELL, now generally released by Betta Films

Trade at Play

"KINE." CRICKET COMPETITION

SECOND ROUND DRAW

LAST Sunday saw the completion of the first round of the *Kine.* Cricket Cup Competition. The eight matches played have been very well contested and have produced some excellent cricket.

The teams and their opponents taking part in the second round, which must be completed on or before July 2, are B.I.P. *v.* Warner; Radio *v.* A.B.C.; Kay *v.* Kodak, and Gaumont *v.* M-G-M. The first-mentioned teams are the home teams.

One of the outstanding performances in the first round was that of Radio's, who compiled the big score of 216 against British Lion on Sunday. In the reply to this British Lion returned scores of 66 and 62 for five. For Radio C. J. Bromley scored a brilliant 106, L. W. Andre a useful 56, while bowling honours went to R. Sheedy, who captured five wickets for nineteen runs. The best performers for British Lion were Watmore, with a score of 29, and Goodman, who took five for 44.

Playing at home on Sunday, Gaumont registered a victory over Warpath with a score of 160 against 51. L. Halcrow, of Gaumont, had a great day, capturing seven wickets for 10 runs. The highest scorer for the winners was P. Evans, with 34, while M. Flint, with 28, did best with the bat for Warpath.

The game between Kay Film Co. and Elstree Film Laboratories resulted in a win for Kay's, with a score of 144 against 68. Opening the innings for the winners, Farrell, sen., was the top scorer with 51 runs to his credit, while A. Johnson, with 4 wickets for 7 runs, did best with the ball.

Rotherham Cricket Challenge

A kinema cricket team has been formed at Rotherham, and is willing to play matches with other kinema teams in the district.

The club has been formed by the managers and staffs of the Regent Picture House, Whitehall, and Cinema House. Horace Routledge is president, and R. H. Ortton captain and hon. secretary. Matches are to be played on Fridays.

Manchester Golf

A new golf society has been formed amongst the Kinema Trade in Lancashire and Cheshire, and will be known as the Lancs. and Ches. Screen Golfing Society. The president is H. D. Moorhouse; vice-president, John Harrison; captain, C. Ogden; treasurer, C. S. MacGregor; and secretary, J. E. Blakeley, to whom all communications should be addressed—148, Slade Lane, Levenshulme, Manchester.

The committe consists of Messrs. P. H. Madigan, C. Littler, A. Ingham, D. Carr, W. Gill, A. Sokolov, and N. Wild, and the handicapping committee is C. S. MacGregor, W. Gill and N. Wild.

The first meeting will be held at Houldsworth on June 18, when there will be eight prizes for competition.

Entrance fee to join the society is £1 1s.

Screen Golfers

There was good play at the Whitsuntide meeting of the Screen Golfing Society on Saturday; the Walter Morgan prize was won as follows: Seniors, H. Foster, 90-16-74; novices, A. P. Phillips Tankard—won by S. W. Smith, 98-19-79.

In the Sam Eckman Cup on Sunday, F. Morris, V. Saville and J. Bernerd were all square. J. Bernerd won on first nine holes. Monday's play was for the S. W. Smith Cup, which was won by C. Tucker, 82-10-72.

Old Boys at Bowls

Under the auspices of the Lancs Old Boys a bowling event, under handicap rules, will be held on Friday, June 16, at the Roebuck Hotel, Flixton, when the residential prizes, presented by C. W. H. Bowmer, will be played for.

The event is open to all members of the Trade and "Old Boys" may bring one friend, whether in the Trade or not, but notification of invitation to attend must reach the hon. secretary, Chas. H. Yonwin (56, Victoria Street, Manchester), not later than June 13, when entries close.

Tickets are 3s. each, including tea and entry fees, and it has been arranged to meet at Gaumont's office in Manchester at 2.15 prompt.

G.-B. REORGANISATION SCHEME DELAY

Brisk Movement in A.B.C. and B.I.P. Shares

BY OUR CITY EDITOR

IT is now clear that in spite of the payment of the final call on the Gaumont-British Picture Corporation debenture stock that a considerable portion of this issue has not yet settled down, as the discount remains in the neighbourhood of £5.

It is for this reason, probably, that the final stage of the group's internal reorganisation is being held up, and personally I feel that there will have to be a better price for these new debentures before the remainder of the scheme is brought forward for shareholders' consideration. Other Gaumont issues were steady.

Meanwhile, financial operations of kinema companies are at a low ebb. The market generally, although remaining firm, has shown very few features.

A.B.C.—B.I.P. Activity

Quite exceptionally, there has been a fair amount of activity in the Associated British Cinemas and British International Pictures' shares in anticipation of the publication of those companies' annual reports.

Last year, similar activity occurred, and those without definite inside information had best leave the market alone. Permanent holders of the shares, however, should ignore any intermediate fluctuations as eventually this group is going to turn out well. All issues of both these companies over the past week show a slight appreciation.

Moss' Empires Lower

The ordinary shares of Moss' Empires experienced an unusual decline, the shares falling 1s. 3d. to 8s. 1½d. on balance, while an uncertain market in P.C.T. issues revealed a decline of 5s. in the 6 per cent. debenture stock to £103½. General Theatres Debentures fell to £94, this being a depreciation of £1, while U.P.T. debentures added 10s. at £84½. With the exception of Baird Television deferred ordinary at 1s. 3d.—a rise of 4½d.—other movements were very small.

Kodak Results

The thirtieth annual report of the Eastman Kodak Co., shows a net profit of approximately £1,200,000 at par for last year. As to be expected the actual volume of business was smaller owing to the world economic conditions, declining by about 20 per cent. The company still has huge assets, the total of which is over 140,000,000 dollars.

During the year there has been marketed a 25 ft. film, 16 mm. wide, designed to run past the lens twice, giving two separate 8 mm. pictures. This was specially designed for amateur work.

Sheffield Company Meeting

At the annual meeting of the Central Picture Houses (Sheffield), Ltd., J. E. Skinner, who presided, said that the year's working had proved very satisfactory considering the very adverse industrial conditions at Sheffield. He also stressed that the incidence of the Entertainment Tax affected business. Mr. Skinner and Isy Graham both spoke in terms of high appreciation of Len Sullivan, the manager, whose enterprise and efficiency had contributed to the success of the year's working.

A dividend of 8 per cent. (the same as last year) was approved. The sum of £1,000 was placed to reserve and £1,579 carried forward. J. T. Dobson, the retiring director, was re-elected.

Good Aberdeen Results

The annual general meeting of the Aberdeen Picture Palaces, Limited, was held in the Aberdeen Chamber of Commerce Rooms last week. A. D. Ilay, chairman, presided, and, in the course of his report, stated that in spite of the continued trade depression, conditions, so far as their company was concerned, had been remarkably good. One of their kinemas, the Electric Theatre, has been closed for alterations during almost the whole of the financial year, but despite that it was proposed to pay a dividend of 10 per cent. less income tax.

Loew's London Theatres, Ltd.

The list of theatre companies in Canada which were able to hold above the danger line with respect to business for the past calendar year was increased still further with the presentation of the financial statement of Loew's London Theatres, Ltd., operating Loew's Theatre in London, Ontario.

The annual report showed that net earnings for the 12 months ending January 5 last were $59,329, or at the rate of 58 cents per share of the $10 par value preferred stock in the company. After payment of dividends, taxes and other charges, a balance was brought forward of $11,913.

The balance-sheet shows property and equipment carried at $287,581, after provision for reserve and depreciation amounting to $159,398. Talking picture installation had been written down from $27,205 to $7,261. Preferred stock remained unchanged with 33,741 shares outstanding.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
A.B.C. Ord. 5s.	3/7½	3/9	+-/1½
" 7½% Pref.	16/7½	16/9	+-/1½
A.-P.P.H. Ord.	21/-	21/6	+-/6
Assoc. Talk. Pic. Ord. 5/-	-/7½	-/7½	—
Baird Televis. 10% Prefd. Ord. 5/-	-/9	-/9	—
Baird Televis. Defd. Ord. 5/-	-/10½	1/3	+-/4½
Blackpool Tower Ord. £1	60/7½	60/7½	—
Brit. Cine. Theat. Ord. 10/-	4/1½	4/1½	—
" & Dom. Defd. 1/-	-/3	-/3	—
" Prefd. Ord.	3/1½	3/1½	—
Brit. Films (Props.) 10/- Ord	-/4½	-/4½	—
" Inter. Pic 5/- Ord.	4/-	3/9	—-/3
" " 8% Pref.	18/9	19/3	+-/6
" Lion Prefd. Ord.	2/-	2/-	—
" " Defd. 4d	-/1½	-/1½	—
Denman P.H. 7% 1st Mt. Deb.	£106	£106	—
" " 7% Conv. Deb.	£105½	£105½	—
Gains. Pic. Ord 10/- pd.	8/3	8/3	—
Gaumont-British Ord. 10/-	12 7½	12/9	+-/1½
" " "A" Ord.	6/-	6 7½	+-/7½
" " 6½% New Pref.	18 1½	18/3	+-/1½
" " Converted Pref.	18/3	18 1½	—-/1½
" " 6½% 1st Mort. Deb.	£103	£103	—
" " 4½% New Debs. (£60 pd.)	5 dis.	£93	—
General Thea. Pref.	10-10½	11/-	+-/1½
" 6½% 1st Mort. Deb.	£95	£94	—£1
Ldn & South Super Cin. 2/- Ord.	-/3	-/3	—
Mdme Tussauds 1/- Defd.	2/7½	2/4½	—-/3
" " £1 Cum. Pref. Ord.	25/6	25 6	—
" " 5% 1st Mort Deb. (Conv.)	£98	£98	—
Metro. Cin. Invest. 10% 10/- Pref. Ord.	1/2	1/2	—
Moss' Empires £1 Ord.	9/4½	8/1½	—-1/3
" " £1 Cum. Pref.	6/10½	6/10½	—
" " 6% Deb.	£99	£99	—
" " 6% Perp. Deb.	£62½	£62½	—
P.C.T. Ord. 10/-	18/9	18/9	—
" 7½% Pfg. Pf. Ord.	21/10½	21/10½	—
" Cum. "A" Pref. £1	26/6	27/6	+1/-
" " "B" "	24/-	23/9	—-3
" 6% 1st Mort. Deb.	£105½	£105½	—5/-
" Const. 7% Pref.	21/6	21/1½	—-/4½
Stoll P.T. Corp.	2/9	2/9	—
United P. Thea. 10% Pref. Ord.	-/3	-/3	—
" " " 7½ 1st Mort. Deb.	£53½	£54½	+10/-

£1 Shares unless otherwise stated.

NEW PRIVATE COMPANIES

Picture House (South Wigston), Ltd.—Registered May 26. Capital, £2,000 in £1 shares. The directors are: Geo. Smith (chairman) and Mrs. Rachel E. Smith, "Bangalore," Glenparva, Leics. Secretary: Cyril Heaton, Picture House, Blaby Road, South Wigston, Leics.

Regent Cinema Co. (Deal), Ltd.—Registered May 27. Capital, £6,000 in £1 shares. The directors are: Henry J. M. Boyer, Lyndhurst, Westbourne Park Road, W.2, contractor; Harry G. Carey, 5, Meadow Road, Margate, kinema proprietor. Solicitors: Dod, Longstaffe and Fenwick, 16, Berners Street, W.1.

Empire Cinemas (Epping), Ltd.—Registered May 29. Capital, £5,100 in £1 shares (5,000 7½ per cent. cumulative preference and 100 ordinary). To acquire the kinema carried on by Isobel C. Kilpatrick at High Street, Epping, Essex. The directors are: Chas. Wilcox, 106, Hallam Street, W. (director, Charles Wilcox Productions), Ltd.; Isobel C. Kilpatrick, 106, Hallam Street, W.; Douglas H. A. Gray, High Street, Epping, accountant (director, Gray's Retreat (Theydon Bois), Ltd.). Secretary: Douglas H. A. Gray. Solicitors: Breeze, Wyles and Ragget, Bank Chambers, Epping, Essex. Registered office: 126, High Street, Epping.

Lounge Cinema (Exeter), Ltd.—Registered May 30. Capital, £1,000 in £1 shares. The first directors are: D. Norris, 7a, Clarendon Court, Maida Vale, W., kinema proprietor; Harry Norris, 7a, Clarendon Court, Maida Vale, W., theatrical agent. Solicitors: M. A. Jacobs and Son, 73 and 74, Jermyn Street, S.W.1.

Alba Films, Ltd.—Registered May 30. Capital, £1,000 in £1 shares. The directors are: Stanley C. Allen, Gloucester Cottage, Bossels Green, Kent; Ronald T. Bates, Westerley, Salmon Street, Kingsbury Hill, W.9; Duncan W. Robbins, 21, Cyprus Avenue, Finchley, N.3. Solicitors: R. H. Snell, 159, Temple Chambers, E.C.4.

Victoria Circuit, Ltd.—Registered in Edinburgh on May 31. Capital, £500 in £1 shares (300 participating preference and 200 ordinary. The directors are: John B. Wardhaugh, 194, West Regent Street, Glasgow, C.A.; James A. L. Tindal, Brackley, Newlands, Glasgow, solicitor. Registered office: 194, West Regent Street, Glasgow.

Ritz Freeholds, Ltd.—Registered May 31. Capital, £500 in £1 shares. To acquire the site to build a kinema at Angel Row, Nottingham. The first directors are: Claud R. Anson, Charles J. Donada and Ian S. Miller. Secretary: K. Folkes. Solicitors: Robert Barber and Sons, 19, Castle Gate, Nottingham.

Strand Photographic Co., Ltd.—Registered June 1. Capital, £500 in £1 shares. Photographers, general advertising contractors, etc. The subscribers are: Cecil M. Hepworth, Combs Moss, Sidney Road, Walton-on-Thames, photographer; T. A. C. Hepworth, 24, Warriner Gardens, Battersea, S.W.11, photographer. Secretary: Thomas A. Hopworth, 24, Warriner Gardens, Battersea, S.W.11.

BANKRUPTCIES.

Frederick Evelyn Villiers-Tuthill, The Regent, London Road, Dover, Kent, kinema proprietor.

At the public examination the statement of affairs showed liabilities of £1,183 3s. 7d., and assets of £342 19s. 8d., leaving a deficiency of £840 3s. 11d. He attributed his failure to trade depression caused through a severe influenza epidemic in the district, and the exceptionally fine summer last year. The examination was closed.

Robert Edwards, Palace, Chester-le-Street, Durham, kinema proprietor.

At the public examination the statement of affairs showed gross liabilities of £11,396, of which £4,276 was expected to rank for dividend, whilst the assets were estimated to realise £394. Debtor attributed his failure to heavy commitments under hire-purchase agreements relating to talkie machines and takings being insufficient to meet expenses. The examination was adjourned.

Emanuel Hart Jacoby, The Apollo, Stoke Newington, N.16, and the Victoria Cinema, Islington, London, N.

Subject to a suspension of six months, a discharge was granted at the London Bankruptcy Court to the above bankrupt on June 1.

The Official Receiver reported that the liabilities amounted to £2,784 and the assets were expected to realise £5. In November, 1928, "Cinema Proprietors, Ltd.," was formed, and he acted as a director and general manager of the company till 1950 at a total remuneration of £1,050 p.a., and in September, 1931, became a director of North London Picture Houses, Ltd., and paid £1,000 for 49 shares in the company. The company was unsuccessful and went into voluntary liquidation in November, 1932. Although entitled to £750 p.a., he only received £250, which was expended on behalf of the company, to the failure of which he attributed his present position.

Finchley Theatre Co., Ltd., Effingham House, 1, Arundel Street, Strand, W.C.2.

Under the winding-up order made on November 7, 1932, the liabilities, according to the statement of affairs, are £179,592 (£47,940 unsecured), the assets £20,337 and the deficiency as regards shareholders is £28,653.

The company was registered as a private company on March 1, 1930, with a nominal capital of £2,500. The issued capital is £1,050. The directors were Walter Harold Coward (resigned June, 1930), Albert Edward Fournier, Hugh Bicket, Harold Lipson, William Frederick Ewbank, Robert Gillespy Turnbull, and Adney Walker Gibbons (resigned May, 1931). The failure and insolvency of the company is attributed by Bicket and Lipson to bad business resulting from the company's difficulties regarding the best films, and to heavy interest on borrowed money. Ewbank and Fournier consider that the failure is attributable to the heavy cost of building the theatre compared with the original estimate, which resulted in the company borrowing money at a high rate of interest, and to the fact that the film programmes, as compared with opposition theatres, were of inferior drawing capacity, with the result that the company had to rely too much on expensive stage productions and orchestra for public support. In the opinion of the Official Receiver, the failure and insolvency of the company is primarily attributable to the failure of the directors to make provision for the necessary capital to finance the ambitious programme on which they embarked, except by borrowing money at heavy interest.

The Official Receiver is the liquidator.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*Anne One Hundred (Paramount)—British.	64 min. (U)	Betty Stockfeld, Gyles Isham, Evelyn Roberts.	Simple romance of big business, obvious but popular in its development. Adequate characterisation and atmosphere.	Useful supporting feature for the masses; suitable for children.
Behind the Counter (P.D.C.)—American.	58 min. (A)	Marian Marsh, Joan Marsh, Allen Vincent.	Conventional drama made interesting, popular and entertaining by the sound work of a good cast, and capable direction.	Sound supporting feature. Juvenile appeal negligible.
*Call Me Mame (Warner)—British.	55 min. (A)	Ethel Levey, John Batten, Dorothy Bartlam.	Low comedy drama with false sentiment and crude treatment. Broad humour, generously dispensed by star, may register with the masses.	Supporting feature for uncritical audiences. Unsuitable for children.
Christopher Strong (Radio)—American.	78 min. (A)	Katharine Hepburn, Colin Clive, Billie Burke.	Sex drama, treated from the human angle. Brilliant performance by star, clever direction, and superlative presentation. Feminine appeal irresistible.	Excellent general booking, but one of little interest to juveniles.
Devil's Playground (Gaumont-Ideal)—American.	52 min. (U)	——	A thrilling pictorial record of a fishing expedition in the waters of the Bahamas and Pearl Islands. Good thrills, natural interests, delightful scenery and instructive and entertaining commentary.	Good supporting feature for good class and specialised halls, one with a strong juvenile interest. Capital light booking, for all classes. Nothing to harm children.
Diplomaniacs (Radio)—American.	61 min. (A)	Wheeler and Woolsey	Spectacular comedy absurdity, topical in its humour, and broad and witty in its gags. Spirited team work by star, excellent presentation, and support.	
Dude Bandit, The (Universal)—American.	65 min. (U)	Hoot Gibson, Gloria Shea.	Conventional Western, slow in action, but strong in pictorial appeal. Hard work by star and good support.	Usable supporting offering, safe stuff for children.
Fargo Express (Gaumont-Ideal)—American.	60 min. (U)	Ken Maynard, Helen Mack, Paul Fix.	Good, honest outdoor drama, with simple story, hard riding, and exhilarating fights. Sound team work and direction.	Useful supporting feature, safe entertainment for children.
Intruder, The (Gaumont-Ideal)—American.	60 min. (A)	Monte Blue, Lila Lee, Arthur Housman.	Fantastic mystery adventure drama, incredible but thrilling, and amusing. Colourful backgrounds, and sound characterisation.	Acceptable supporting feature for the masses. Unsuitable for children.
*Man Outside, The (Radio)—British.	53 min. (A)	Henry Kendall, Gillian Lind.	Popular mystery story with a good cast, bright dialogue, and capable direction.	Good supporting offering. No juvenile appeal.
Son of the Border (Radio)—American.	55 min. (U)	Tom Keene, Julie Haydon, David Durand.	Spirited outdoor drama, with engaging child interest, popular romantic sentiment and good fights and thrills.	Good Western attraction eminently suitable for children.
Sweepings (Radio)—American.	80 min. (A)	Lionel Barrymore	Human and finely acted of paternal sacrifices, somewhat gloomy, but notable for its excellent characterisation and clever direction.	Very good high class booking. Not recommended for children.

* A British Picture.

REVIEWS FOR SHOWMEN

Christopher Strong

Radio. American (A). Directed by Dorothy Arzner. Featuring Katharine Hepburn, Colin Clive and Billie Burke. 6,978 *feet. Release date not fixed.*

SEX drama, an absorbing study of a clash between the new and old morality, freely adapted from Gilbert Frankau's novel, which rises above the conventions of the theme through the extraordinarily clever work of Katharine Hepburn and Dorothy Arzner. The artiste mirrors the emotional make-up of the central character with uncanny accuracy and power, and the director, with sensitive and imaginative touch, plays unfailingly on the irresistible feminine angle.

The point of the story turns on poignant, human drama, and perfect technique and flawless atmosphere accentuate its fine qualities by giving it a convincing, sophisticated, modern setting. Excellent booking, particularly for good-class halls.

Story.—Cynthia Daryngton, a fearless, world-famous young airwoman, experiences the first emotions of love when she casually meets Sir Christopher Strong, a staid, successful married man. He eventually returns her love, but cannot easily forget his duty to his wife, Elaine, and his example to his modern young daughter, Monica, in love with a married man.

Elaine becomes conscious of his infatuation when he begins to sympathise with Monica, but guards her secret. Cynthia, however, soon realises that her liaison is doomed to failure, and when she has proof of her pregnancy she saves Christopher from scandal by attempting a high altitude record which brings her death.

Acting.—Katharine Hepburn follows up the success which she so easily scored in "A Bill of Divorcement," and is once again responsible for a brilliant piece of characterisation. Her interpretation of the unhappy Cynthia is psychologically true, and there is a terrific emotional power behind it, handled with restraint. In fact, her performance is mainly responsible for the picture's fine appeal.

Colin Clive is quiet and convincing as Christopher; Billie Burke elicits sympathy as the watchful, apprehensive Elaine; and Helen Chandler is true to type as Monica.

Production.—The story, which takes shrewd liberties with the original, is content for screen purposes to concentrate entirely on the feminine reactions to the conventions, and it is the clashing of the viewpoints of the wife, the modern daughter, and the mistress that provide the film with its appealing emotionalism and powerful human drama. The caution and vacillations of the husband merely supply the pivot on which their interests turn.

The many issues are given smooth cohesion by understanding and imaginative direction, and the situations are compiled with a cunning which allows the brilliant star to hold the centre of the stage. The film, although it has all the popular elements, is eminently designed to appeal to women, and such is the cleverness with which it is presented that it cannot fail.

Settings and Photography.—The settings are most elegant, the exteriors are of delicate composition, while the aerial activities of the heroine, culminating in a crash, colour the background.

Points of Appeal.—Brilliant performance by star, interesting, human story, understanding direction, irresistible feminine appeal, and superlative presentation.

The Man Outside

Radio. British (A). Directed by George A. Cooper. Featuring Henry Kendall and Gillian Lind. 4,781 *feet. Release date not fixed.*

A MYSTERY drama with clever plot put over in good style by a capable cast. The story has plenty of light repartee in its dialogue, and the artistes make the most of their chances. It is entertainment from beginning to end, the mystery being well sustained and the direction keeping the action going strongly. A supporting feature of merit.

Story.—From a little-known uncle Captain Fordyce inherits Ravensdale, a lonely house which has become the subject of the attentions of a masked stranger. Mysterious rappings inside the house alarm the inhabitants, who include Harry Wainwright, a friend of Fordyce, and when Gore, the chauffeur, is found murdered, Inspector Jukes, of the local police, investigates.

A will is found which bequeaths the house and contents to "Shiner Talbot," a crook concerned in a diamond robbery, the proceeds of which were never traced. Gore is recognised as Talbot, and later the diamonds are discovered in the house. They are hidden again, and the masked man's attempt to get them is frustrated by Wainwright, who exposes Jukes as the criminal.

Acting.—Henry Kendall enacts the rôle of Wainwright, a private detective, with ease, and disguises his profession with a light and disarming air. Gillian Lind plays Ann, a maid at Ravensdale and wife of Talbot, with feeling; an amusing study is given by Ethel Warwick as Fordyce's aunt; and John Turnbull makes a capable police inspector. Good support is given by Cyril Raymond, Joan Gardner and Louis Heywood.

Production.—Preliminaries over, the story develops rapidly, with drama and mystery well interspersed with light humour. Dramatic situations occur at well-timed intervals and are carried through competently by the cast, and throughout the story the dialogue is bright and pointed.

The identity of the mysterious intruder is effectively hidden until the dénouement, and the setting of the story, although restricted to a country mansion, provides good atmosphere.

Settings and Photography.—Well-furnished interiors form the majority of settings and are well photographed.

Points of Appeal.—Popular mystery plot well sustained, bright dialogue, and slight love interest. Competent playing by cast.

Sweepings

Radio. American (A). Directed by John Cromwell. Featuring Lionel Barrymore. 7,231 *feet. Release date not fixed.*

A FINE piece of acting by Lionel Barrymore is the outstanding feature of this cleverly produced story of parental ambition and disappointment. It errs rather on the slow side and is somewhat gloomy in outlook, but characterisation throughout is excellent and should attract particularly well at the better-class halls.

Story.—Daniel Pardway and his wife start a store in Chicago after the great fire of 1871. They are successful, and four children are born to them. Abigail Pardway dies after the birth of the fourth, and Daniel devotes his life to bringing up the children and building up his store.

He takes as a manager, Ullman, whose whole life is wrapped up in the business. None of the children turn out a success, and none is able to take on a managerial job in the store. Ullman buys shares from two of the ne'er-do-well children, and this breaks Daniel's heart. He has a stroke, calls his children together, and tells them what he thinks of them, and then, with his face to his successful store, dies. One son, the youngest, stands by his dead body and swears to make good.

Acting.—Lionel Barrymore is excellent. He discards many of his rather hackneyed tricks of speech and gesture and lives the part.

Gregory Ratoff is also brilliant as his manager, while the children, played by Alan Dinehart, Eric Linden, Gloria Stuart and George Meeker all present well-diversified types.

Muriel Sunderland is most effective in the small part of Abigail, while Lucian Littlefield's study of a nervous confidential clerk and Helen Mack's of a shop assistant are perfect little camera studies.

Production.—The subject is very difficult, since it covers a long period of time and has to unite the threads of several lives in one dramatic whole. John Cromwell has been very successful in achieving this, and gains much by judicious omission.

Detail work suggests what is happening to the family, and the limelight is left well on the central figure of Daniel, whose joys and sorrows are the mainstay of the picture's dramatic force.

Settings and Photography.—The store settings are excellent and the atmosphere is well maintained throughout, passage of time being very skilfully covered. Camera work is very good.

Points of Appeal.—The star's performance, the strong domestic appeal, fine characterisation, and human appeal of the story.

Devil's Playground

Gaumont Ideal. American (U). 4,792 *feet. Release date not fixed.*

A UNIQUE, thrilling and fascinating sporting picture, a record of a fishing cruise taken by George Vanderbilt and his companions in quest of whales, sharks, devil fish and other monsters which infest the placid waters of the Bahamas and Pearl Islands. The hazards which their enterprise entails are vividly reproduced by the camera, and the commentary is lucid and entertaining. Although a trifle on the long side, the film makes unusually interesting and exciting diversion and should prove a capital supporting feature for good class and specialised halls.

Production.—The picture opens with George Vanderbilt listening attentively to the boastings of a young fisherman. When the youth finishes bragging the listener tells his story, and the record of his trip to the Bahamas and Pearl Islands, thrown on the screen, soon quietens the braggart.

The capture of a 60-pound fish with a rod and line, the harpooning of whales from a small boat, the exciting encounter with a shark and the baiting of sailfish give some indication of the thrills of real deep sea fishing.

The methods employed by native pearl divers and interesting glimpses of underwater life are dovetailed into the main theme to widen its interests and balance the dramatic thrills, while excellent underwater photography adds to the already considerable pictorial appeal. The film, despite its length, is closely packed with unusual and thrilling interest, and good commentary prevents any suggestion of flagging.

Points of Appeal.—Exciting and interesting subject, sea and underwater thrills, picturesque seascapes, good commentary, and natural interest.

Fargo Express

Gaumont Ideal. American (U). Directed by Alan James. Featuring Ken Maynard, Helen Mack and Paul Fix. 5,546 *feet. Release date not fixed.*

STRAIGHTFORWARD outdoor drama, a simple tale of love, loyalty and sacrifice, played at a useful pace against picturesque natural scenery. There is the usual complement of hectic fights, and the hard riding is exhilarating. These features, together with good team work, make the film a safe Western attraction for the majority of audiences.

Story.—Mort, an incorrigible young gambler, gets into difficulties and seeks safety in the cabin of Ken, a lone prospector. Ken recognises Mort as the brother of Helen, the girl he loves, and does his best to put him on the right road. Mort, however, falls into the clutches of Goss, a crook, and his cardsharpers, and robs a stage coach at Goss's instigation to retrieve his losses. Ken, nevertheless, still retains his faith in Mort, and risks his own reputation to save him from serious consequences. He eventually succeeds by unmasking the real crooks, and happiness comes to him and Helen.

Acting.—Ken Maynard gives a characteristic performance as Ken, and his genial personality and superb horsemanship are of inestimable value to the entertainment. Paul Fix draws interesting character as Mort, Helen Mack is adequate as Helen, and experienced old-timers fill the supporting rôles.

Production.—The story does not make anticipation difficult, but the situations are, nevertheless, holding, and they are handled with robust virility by the players. There is plenty of punch and action to keep the interest fully awake, and just sufficient romantic sentiment to make certain of mass appeal. The film certainly represents sound entertainment of its type, a popular one, and it should adequately complete the bill in popular areas.

Settings and Photography.—The interiors are convincing, while the exteriors have outstanding pictorial value.

Points of Appeal.—Simple popular story, hard riding, good fights, pleasing sentiment and delightful backgrounds.

Son of the Border

Radio. American (U). Directed by Lloyd Nosler. Featuring Tom Keene, Julie Haydon and David Durand. 5,986 *feet. Release date not fixed.*

SPIRITED outdoor drama which works in an engaging child interest as well as a full quota of romantic sentiment into its rousing narrative. The picture gets going immediately it opens, and it continues to provide clean, wholesome, popular entertainment until it ends with a glorious fight. Good Western supporting attraction.

Story.—Tom Owen, a Westerner, fatally wounds Jack Breen, his friend, who turns out to be an outlaw, and thereby incurs the enmity of Doris, the dead man's sweetheart. Tom befriends Jack's homeless young brother, Frankie, and Doris sees in his love for the boy a chance for revenge, and threatens to tell Frankie the secret of his brother's death. The courage Tom displays in rounding up the bandits who were the primary cause of Jack's death, however, causes her hatred to turn to love.

Acting.—Tom Keene is a manly, likeable Tom, and rides and fights with wholehearted enthusiasm. Julie Haydon displays sound acting ability as Doris, David Durand is engaging as Frankie, and Edgar Kennedy supplies the comedy.

Production.—Many interests are crowded into the conventional story, and it is the skilful manner in which they are blended into a vigorous whole that makes the picture thoroughly entertaining. Thrills, humour, sentiment, scraps and horsemanship fill the screen in turn, and the lively cycle prevents all danger of the picture flagging.

Settings and Photography.—The outdoor scenery is particularly good, a runaway coach provides an excellent thrill, while the timing of the fights is excellent.

Points of Appeal.—Story with punch, whole-hearted team work, pleasing juvenile sentiment, good humour and backgrounds.

1933—PDC's BIGGEST YEAR!

Press Comments on "The Vampire Bat"—

"THRILL MELODRAMA admirably produced and directed with unusually strong cast. Packs powerful punch. Developments of a clever plot are skilfully handled and the direction is expert. Excellent photography."
—THE FILM DAILY (N.Y.)

"SUSPENSE AND INTEREST do not slacken . . . highly dramatic climax. Production values good. Story interest good. Human interest intense. Speech and recording good. Direction good. Lionel Atwill . . . gives a remarkable performance. This one will not disappoint. It is a very good one of its kind."
—IMPARTIAL FILM REPORT.

"EXCITING ENTERTAINMENT . . . strong cast, thrilling story, gripping situations, pleasing romance, natural humour and clever direction."
—KINEMATOGRAPH WEEKLY.

"SMOOTH DIRECTION, strong leading portrayal, commendable settings, clear recording, able photography. GOOD ENTERTAINMENT . . . Realistic characterisation."
—THE CINEMA.

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"KING OF THE JUNGLE"

A strong adventure picture, packed with terrific thrills, and based upon a novel and intriguing story is promised by Paramount in KING OF THE JUNGLE. Buster Crabbe, the famous swimming champion, takes the part of "the Lion Man," and the supporting cast comprises Francis Dee, Nydia Westman, Douglas Dumbrille, Robert Adair, etc. It will be Trade shown on Wednesday

"FACING THE MUSIC"

Comedy, with an operatic background, is furnished in the latest B.I.P. production FACING THE MUSIC, which Wardour is Trade showing on Monday. Stanley Lupino and Jose Collins are co-starred in this picture, which introduces some of the most popular gems from Gounod's "Faust." Other lyrics are by Noel Gay, and the cast also includes Nancy Burne, Nancy Brown, Dennis Hoey, Lester Matthews, etc.

Diplomaniacs

Radio. American (A). Directed by William Seiter. Featuring Wheeler and Woolsey. 5,468 feet. Release date not fixed.

A LIVELY, extravagant absurdity which makes cruel but hilarious sport of the Geneva Peace Conference. There is no story worthy of serious consideration, the laughter lying in the nonsensical situations which provide a fruitful field for the irrepressible fooling of the co-stars. The spirit of burlesque is cleverly maintained, and its robust, popular quality is accentuated by the magnificence of the sets, and the gay interpolation of dance ensembles and tuneful music. Capital fun for all classes.

Story.—Willy Nilly and Hercules Glub open up a barber's shop on an Indian reservation without acquainting themselves with the fact that the Indian allows his hair to grow long and has no need to shave. Just as things look black, however, the Indian chief, impressed by their diplomacy, send them as his delegates to the Geneva Peace Conference. They start fully equipped with cash and important documents, but fall foul of international spies in Paris, who impede their progress. Still, after numerous misadventures, they reach the Conference, and state their case. They then return home full of confidence, but discover on their arrival that they have been double-crossed and that war has been declared, their services being demanded by the authorities.

Acting.—Wheeler and Woolsey make the most of every gag and situation, and their tireless team work keep the fun at concert pitch. Marjorie White, Phyllis Barry, Louis Calhern and Hugh Herbert all interpret their parts in the right spirit in support.

Production.—The entertainment is sheer nonsense, but clever, cheery nonsense of the type so successfully purveyed in previous efforts. The theme has the merit of being topical, and the opportunity it provides for spectacular ragging is greedily seized by the co-stars. The merry, shrewd gags, clowning, and really bright touches of burlesque are handled in a big way, and the lavishness of the presentation, which provides for music, dance and songs, invests the humour with the popular touch and assures it a wide appeal.

Settings and Photography.—The scenes on the Indian reservation are colourful and are accompanied by effective dance ensembles, a sequence in an Apaché haunt is burlesque at its brightest, while the meeting of the peace delegates has subtlety behind its knockabout humour. Lighting and photography are good, and the songs are tuneful.

Points of Appeal.—Bright, pointed humour, excellent work by popular co-stars, tuneful numbers, effective dancing, devastating gags, and lavish staging.

Call Me Mame

Warner. British (A). Directed by John Daumery. Featuring Ethel Levey, John Batten and Dorothy Bartlam. 5,366 feet. Release date not fixed.

LOW comedy-drama, heavily draped with maternal sentiment, so old-fashioned in story, acting and treatment, that, if it were not for its modern technical qualities, it might pardonably be mistaken for a reissue. Ethel Levey works hard and displays versatility, but her performance, steeped in the tradition of the music-hall, is unlikely to find full appreciation from this generation of picture-goers. Moderate quota film for unexacting patrons.

Story.—Gordon Roantree learns on inheriting a peerage from his father that his mother, believed to be dead, is still alive and resident in Mexico. He sends for her and gets the shock of his life when she turns out to be a tough saloon singer. His fiancée, Tess Lennox, however, helps him to make the best of it, but his embarrassment is short-lived, for his mother, realising that she is unfitted for Society and will jeopardise his career, passes out of his life by telling him that she is just a fraud.

Acting.—Ethel Levey plays the tough "momma" with plenty of vim, but her jests tend toward vulgarity and her attempt to strike the sentimental note springs from a low key. Her singing, too, is raucous and a trifle overpowering. However, even if the screen is not the happiest vehicle for her talents, she nevertheless succeeds in revealing some of the qualities which made her so popular in the early revue days.

John Batten is weak as Gordon, but Dorothy Bartlam is likeable as Tess, and Winifred Oughton and Julian Royce contribute sound and amusing supporting cameos.

Production.—The character of the entertainment is a generation old, and not even the assistance of modern treatment, which allows for the inclusion of the Savoy Orpheans Band, can invest it with the modern touch. The humour barely escapes from coarseness, the sentimental interludes are handled heavily, and the star, hard worker that she is, fails to adapt her technique fully to the requirements of the screen and its public. The picture's appeal, such as it is, is clearly and solely addressed to the uncritical masses.

Settings and Photography.—The interior settings are sufficiently good to promote some atmosphere, and lighting and photography are adequate.

Points of Appeal.—Star and the type of entertainment she represents.

Behind the Counter

P.D.C. American (A). Directed by Christy Cabanne. Featuring Marian Marsh, Joan Marsh and Allen Vincent. 5,178 feet. Release date not fixed.

CONVENTIONAL drama of working girl life in a big city, lightly and pleasantly flavoured with the two popular ingredients, sentiment and sex. The principal feminine rôles are intelligently and convincingly portrayed by Marian and Joan Marsh, both of whom give dramatic point to the strong situations, and their performances, reinforced by good atmosphere and capable direction, turn the film into a sound supporting feature for popular audiences.

Story.—Terry Cummings, saleswoman at a cigar counter, has not been too happy in her experiences with men, and has become cynical. She takes a motherly interest in her young sister, Betty, and when there is a possibility of Betty taking the wrong road, she accepts money from Edgar Barrett, the man she loves, thereby branding herself as gold-digger, to procure for Betty a happy marriage. Her sacrifice, however, is finally appreciated by Edgar, whom she ultimately marries.

Acting.—Marian Marsh is an attractive Terry and combines good looks with character, and Joan Marsh is true to type and convincing as the flighty, inexperienced Betty. Allen Vincent is not a particularly strong or attractive Edgar, but Richard Tucker, Kenneth Thompson and Bert Roach are convincing in support.

Production.—The story is not new, but it is told with freshness and is responsible for a number of strong situations, all of which are approached from the human angle. Sex predominates, but it falls logically into the narrative and is handled delicately by the principal players, who promote undeniable feminine appeal. Although unpretentious, the film makes a confident and successful contribution to popular supporting feature entertainment.

Settings and Photography.—Hotel interiors, domestic sequences, and wild party scenes contribute to the vivid atmosphere, while lighting and photography are well up to standard.

Points of Appeal.—Popular story, attractive stars, good atmosphere, and capable direction.

The Intruder

Gaumont-Ideal. American (A). Directed by Albert Ray. Featuring Monte Blue, Lila Lee and Arthur Housman. 5,375 feet. Release date not fixed.

FANTASTIC mystery adventure drama, with a tropical setting, designed on lines that seldom fail to thrill, intrigue and amuse the unsophisticated. The acting of a strong cast is sound, and this goes a long way towards getting the incredible story over and turning it into safe, popular entertainment. Acceptable supporting feature for the masses.

Story.—A man carrying valuable jewels is murdered on a liner, and the many suspects include Jack Brant, who had been heard quarrelling with the dead man, Connie Wayne and her father, both enemies of the deceased; Crammer, a jewel thief; Daisy, his confederate; and Reggie, Connie's inebriated brother. During the examination of the suspects by Sampson, who displays a police badge, the boat is wrecked, and those implicated are marooned on a lonely island. Their exciting experiences, however, ultimately point to the identity of the killer, and the arrest is made when they are rescued by a passing boat, the murderer proving to be Sampson.

Acting.—Monte Blue is adequate as Brant, and Lila Lee is a charming Connie, the two being responsible for the love interest. Arthur Housman's alcoholic humour furnishes the very welcome light relief, and Gwen Lee, Sidney Bracey and Harry Cording represent good supporting types.

Production.—This fantastic mixture of crime, romance, adventure and humour defies serious dramatic criticism, but it nevertheless provides hectic fare for those who do not take their entertainment too seriously. The players represent a variety of unusual types, and the sincerity of their work, executed against bizarre and tropical backgrounds, keeps the entertainment alive and the interest alert by concealing the identity of the killer until the last.

Settings and Photography.—The liner sequences appear to be authentic, but the island locations, although colourful, seldom smack of conviction. Lighting and photography are satisfactory.

Points of Appeal.—Extravagant story, thrills, humour, good characterisation by strong cast, and colourful locale.

The Dude Bandit

Universal. American (U). Directed by George Melford. Featuring Hoot Gibson and Gloria Shea. 5,803 feet. Released August 28, 1933.

THIS Western is set in a picturesque atmosphere, the backgrounds are delightful, but the story is slight and the slow pace at which it unfolds tends to emphasise its conventionalities. However, the film has a popular and hard-working star in Hoot Gibson to back it up, and his genial efforts, combined with the good technical qualities, should get it safely over as a supporting offering in most halls.

Story.—Ace Cooper, a courageous Westerner, poses as a simpleton in order to "get the goods" on Burton, a crook who has stooped to murder to gain possession of a ranch owned by Betty Mason. Burton forecloses on Betty, and she decides to rustle her own cattle before he can take possession. Just as they are driving the cattle to another farm, however, Burton and his gang overtake them, but Ace, who had meanwhile established positive proof of Burton's villainy, arrives with the sheriff in the nick of time to save her.

Acting.—Hoot Gibson is quite convincing as the dashing simpleton, and tempers his performance with engaging humour. Gloria Shea is pleasing as Betty, and Hooper Atcherley, Lafe McKee and Neal Hart are adequate in supporting rôles.

Production.—The producer has made no effort to avoid the obvious in his handling of the story, and easy anticipation makes concentration difficult. However, the action takes place in an agreeable atmosphere, and popular sentiment and simple humour quietly balance the rough stuff. The nebulous entertainment is clean and is a handy length for a supporting offering.

Settings and Photography.—The outdoor scenes, which include the herding of cattle, are most impressive and have undeniable pictorial appeal.

Points of Appeal.—Simple, clean story, hard work by popular star, healthy atmosphere, and inspiring panoramas.

Anne One Hundred

Paramount. British (A). Directed by Henry Edwards. Featuring Betty Stockfeld, Gyles Isham and Evelyn Roberts. 5,998 feet. Release date not fixed.

SIMPLE, naïve romance of big business, obvious in its dialogue and situations, but made quietly entertaining and interesting through its sound characterisation and authentic atmosphere. Modest thrills are dovetailed into the development, and sufficient dramatic momentum is obtained to keep the interest alive. Useful quota booking for the masses.

Story.—Anne, a young English girl of spirit and character, discovers that all is not well with the soap factory which she has inherited from her father, but refuses to accept an offer made to her for the concern by Penvale, proprietor of the opposition.

With the help of Nixon, a valued young employee, and the financial backing of her fiance, whom she promises to marry if she cannot return his loan within a certain date, the factory is put on its feet. Many good contracts are secured, but just as the most important one is clinched March, the ex-manager, a confederate of Penvale, causes the factory to be burnt to the ground.

Anne is about to concede to Penvale's terms to take over her contracts when Nixon brings positive proof of his conspiracy with March. The tables are then turned on Penvale, and Anne crowns her successful excursion into big business by marrying Nixon.

Acting.—Betty Stockfeld displays plenty of fire and character as Anne, and brings conviction to the rôle. Gyles Isham is adequate as Nixon, Dennis Wyndham plays the villain March with a heavy hand, and Evelyn Roberts, Allan Jeayes and Billy Speechley make the most of the supporting tôles.

Production.—The story is definitely novelettish, but its naïvete is refreshing and it provides sound dramatic entertainment for those who do not take their pleasures too seriously. The triumph of virtue over villainy and circumstance is carried out with zest, and the romance and rough stuff which emerge from the conventional development of the simple plot are approached from the popular angle. As a supporting offering for the masses, this unpretentious British effort has much to commend it.

Settings and Photography.—The fights between the hero and villain are not too accurate in their timing, but the repeated and finally successful effort to destroy the soap factory carry a few thrills. The detail is authentic and lighting and photography satisfactory.

Points of Appeal.—Ingenuous story, popular drama and romance, good atmosphere, and simple thrills.

SHORTS OF THE WEEK REVIEWED

A.B.F.D.

SCILLY ISLES. British (U). One reel. Release date not fixed.—An interesting and picturesque travelogue, photographed in Raycol, showing the beauty spots of the Scilly Isles and its chief industry, flower growing. Useful short attraction.

ZOO ODDITIES. British (U). One reel. Release date not fixed.—Animal, bird and reptile life form the subject of this zoological short, which has entertaining and instructive commentary, and is photographed in Raycol. Safe fill-up.

BRITISH LION

BRIDGE CHAT. Canadian (U). One reel. Release date not fixed.—Many famous Canadian bridges, representing outstanding engineering triumphs, are shown in this unusually interesting travel short.

GAUMONT-IDEAL

TWO BLACK CROWS IN AFRICA. American (U). Featuring Moran and Mack. Two reels. Release date not fixed.—Lively jungle slapstick comedy, which provides an excellent setting for the droll humour and witty crosstalk of Moran and Mack. Good comedy for the masses.

ARTISTS' MUDDLES. American (U). Featuring Andy Clyde. Two reels. Release date not fixed.—Good honest slapstick comedy, which turns on a new theme and is well timed. Very good short for the masses.

ALADDIN'S LAMP. American (U). 519 feet. Release date not fixed.—Amusing Terry Toon cartoon, which turns ingeniously on the pantomime. Good draughtsmanship and photography. Acceptable fill-up.

TORCHY TURNS TURTLE. American (U). 1,860 feet. Featuring Ray Cooke. Release date not fixed.—Amusing slapstick comedy, concerning an office boy who, through an error, is able to return a valuable formula stolen from his boss, and saves himself from dismissal. Safe comedy booking for the masses.

THE VILLAIN'S CURSE. American (U). 534 feet. Release date not fixed.—Terry Toon cartoon, which burlesques the old-fashioned melodrama and draws many laughs from its theme. Useful cartoon offering.

POST HASTE. British (U). Featuring Jack Williams and Joe Porter. 1,911 feet. Release date not fixed.—A lively British comedy, which introduces a new team, one which provides plenty of laughter. Good comedy attraction.

PLAY BALL. American (U). 505 feet. Release date not fixed.—The humours of baseball provide this Terry Toon comedy with a good vehicle for laughter-making. Bright cartoon offering.

M-G-M

ARABIAN TIGHTS. American (U). Featuring Charlie Chase. Two reels. Release date not fixed.—Bright slapstick comedy, a lively burlesque on the Foreign Legion romance. Good gags and extravagant presentation. Safe comedy booking.

MAIDS A LA MODE. American (U). Featuring Thelma Todd and Zasu Pitts. Two reels. Release date not fixed.—Working-girl comedy, the familiar gags of which are well put over by the stars. Safe light booking.

THROTTLE-PUSHERS. American (U). One reel. Release date not fixed.—An exciting interest short depicting the hazards of speedway racing. Excellent photography and crisp commentary by Pete Smith.

THE BIG DITCH OF PANAMA. American (U). One reel. Release date not fixed.—An unusually interesting Fitzpatrick travel short dealing with the history of the Panama Canal. A good fill-up, intelligently presented.

PARAMOUNT

BE LIKE ME. American (U). 975 feet. Released September 11, 1933.—Conventional musical short which provides a colourful setting for the vocalist, Ethel Merman. Moderate fill-up.

DOUBLING IN THE QUICKIES. American (U). Featuring Lloyd Hamilton. Two reels. Release date not fixed.—A Hollywood burlesque, with plenty of popular slapstick. Safe comedy bet for the masses.

REACHING FOR THE MOON. American (U). Featuring Arthur Tracy. One reel. Release date not fixed.—Max Fleischer song cartoon with good draughtsmanship and real melody. Attractive fill-up.

BETTY BOOP'S CRAZY INVENTIONS. American (U). One reel. Release date not fixed.—Conventional cartoon offering.

A WRESTLER'S BRIDE. American (U). Featuring Eddie Gribbon. Two reels. Release date not fixed.—All-in wrestling comedy with robust knockabout fooling. Acceptable general short attraction.

SCREEN SOUVENIRS, S.2-7. American (U). One reel. Release date not fixed.—Novelty short, one which interests and amuses. Capital fill-up.

DON'T PLAY BRIDGE WITH YOUR WIFE. American (U). Two reels. Featuring Margery Bee. Release date not fixed. The disturbing effects of bridge on the tranquillity of domestic life provides this comedy with many amusing situations. Safe short booking.

RADIO

APE MAN. American (U). Featuring Mickey McGuire. Two reels. Release date not fixed.—Rival gangs of children, competing for a free ape outfit being presented by a local picture house, practise in near-by woods and have many amusing escapades, especially when animals from a zoo join in. Good short offering for popular programmes.

UNITED ARTISTS

YE OLDEN DAYS. American (U). 761 feet. Release date not fixed.—This brilliant Walt Disney effort depicts Mickey as one of the gallant knights of old, and the colourful theme is turned into hilarious entertainment, marked by touches of biting burlesque. Excellent short feature.

WARDOUR

KOFFEE AND KISSES. American (U). 526 feet. Release date not fixed.—A sing song melody with a definite theme, featuring the famous American organist, Jesse Crawford. Popular fill-up.

THE PHANTOM SEA. American (U). 2,406 feet. Release date not fixed.—The cycle of Nature and its strange phenomena form the nucleus of this highly interesting and well-photographed short feature. The commentary is a trifle overpowering, but it does not seriously detract from the picture's merit. Good average short attraction.

WARNER

HOW TO BREAK IN NINETY. American (U). Featuring Bobby Jones. One reel. Release date not fixed.—The first two of the new Bobby Jones' golfing shorts, entitled "Hip Action" and "Fine Points," are excellently compiled, and should prove instructive to the golfer and entertaining and amusing to the layman. Excellent short features.

BOSKO THE SPEED KING. American (U). 680 feet. Release date not fixed.—Looney Tunes cartoon which brings humour to the hazardous sport of motor racing. Ingenious draughtsmanship is employed. Safe fill-up anywhere.

ALMA MARTYR. American (U). 872 feet. Release date not fixed.—A jazz band number which presents Waring's Pennsylvanians in an original setting. Useful musical short.

BOSKO'S NIGHTMARE. American (U). 687 feet. Release date not fixed.—The days of the Knights of the Round Table provide the subject of this Looney Tune cartoon, and the theme is cleverly and humorously exploited. Excellent cartoon offering.

HIGHER TAX ON FOREIGN FILMS WANTED

Chancellor Unable to Improve on Present System

IN the House of Commons last Thursday Mr. HALL-CAINE asked Mr. Chancellor of the Exchequer, whether, with a view to relieving the burden of entertainment tax on the entertainments which provided a large volume of employment and income-tax in this country, he would investigate the possibility of obtaining revenue by levying a tax of some kind upon the large sums of money which were paid to American film companies for the rental of their films in this country.

NEVILLE CHAMBERLAIN said that the income-tax chargeable under the provisions of the existing income-tax law in respect of profits arising in this country from foreign films was, of course, duly assessed and paid. He did not contemplate the inclusion in the present Finance Bill of any further provisions in this matter.

SIR JOHN WARDLAW-MILNE asked if it was not the case that the present system of taxation, allowed a large number of American films to come in by paying merely the duty on the estimated value, whereas the actual takings on these films showed that they were very much larger than the estimated value?

Mr. CHAMBERLAIN said he had been into this question several times, but he had not hitherto found any method of improving on the present system.

JUNGLE FILMS

STRICTER CENSORSHIP DEMAND

In the House of Commons last Thursday, G. R. HALL-CAINE asked the Home Secretary, whether, in view of the number of films which had recently been exhibited in this country showing scenes which had involved cruelty to wild animals, he would consider the desirability of taking steps to obtain the necessary powers which would enable him to prevent the exhibition of such films if thought desirable.

DOUGLAS HACKING, who replied, said: "I understand that the British Board of Film Censors make a practice of not passing any film depicting cruelty to animals, and that they have rejected several films in which restraint amounting to cruelty appeared to have been used. Moreover, any kinematograph licensing authority is entitled to impose conditions on licensees enabling it to forbid the exhibition of a film offensive to public feeling.

The Home Secretary, added Mr. Hacking, was satisfied that the existing powers of control over the exhibition of films are sufficient. He added that misleading sensational accounts of a film are sometimes published, based on the film as it was before the "censors had deleted the objectionable portions."

DAVID GRENFELL then inquired if the Home Office had any jurisdiction over the conditions under which the films were made? Films were sometimes depicted as genuine pictures when they had been taken under entirely different conditions, and there must have been a great strain on the animals taking part.

Mr. HACKING replied that, obviously, the Home Office had no control over the manufacture of films made abroad.

"DOUBLE HARNESS"

POWELL CO-STARRED WITH HARDING

Ever since Radio Pictures bought the screen rights of the London stage play, "Double Harness" they have been on the look-out for a male star to play opposite Ann Harding. The search came to an end when William Powell was signed for the rôle.

The play provides both stars with unusually interesting rôles. Miss Harding plays the part of a young woman who traps a man into marriage and then makes herself so necessary to his life that he finds he cannot live without her. Powell will now play the husband.

"Green Mansions"

W. H. Hudson's classic, "Green Mansions," is to be a starring vehicle for Dolores Del Rio. It is a story of a great love in the tropical forests of Venezuela—which, in its book form, is considered to be a classic—will provide an admirable part for Dolores following her picturesque rôle of Luana in "Bird of Paradise."

Universal Spending £40,000 per Picture

Carl Laemmle, Jun., announces that Universal's budget per picture will be approximately £40,000, commencing with the schedule which has just been commenced.

This figure is the highest for several years, but it is stated that this proposed expenditure will be increased where necessary.

Bristol magistrates will be asked on Monday to grant licences for a new amusement centre at the Coliseum, Park Row, Bristol, where it is proposed to have an ice-skating rink, a ballroom and a restaurant. Part of the building was at one time used as a kinema, but this was closed down some years ago.

Paul Lukas, Leila Hyams, John St. Polis and Ruth Donnelly in SING, SINNER, SING which P-D-C will shortly Trade Show.

THE KINEMA CHARITIES

Penalised by Sunday Opening Act

R. C. BROMHEAD APPEALS TO THE TRADE

HAD the measure of the good work carried on by the Cinematograph Trade Benevolent Fund and the Provident Institution to be taken by the attendance at the annual meetings on Thursday last week, they would be written down as failures, for hardly a dozen people were present.

Fortunately, this was not the case, and part of the paucity of the attendance had to be set down, no doubt, to the inconvenient hour of 12.30, for which the meetings were called.

The proceedings were largely formal, being concerned with the adoption of the reports, summarised in last week's *Kine.*, and the cross-election of members to the Councils of the Funds. These remained as before, with the exception that W. J. Hutchinson has resigned owing to inability to give time to the business in hand, and that James Welsh takes the place of Randolph Richards.

Deviation of Funds

Reginald Bromhead, who presided, drew attention, in moving the adoption of the Benevolent Fund report, to a serious difficulty which had arisen. The event towards which the exhibitors had been looking so long, permission to open on Sundays, had, he said, had an adverse effect upon funds. Where permission had been given, local councils were requiring that the amount should go to local charities, with the exception of such places as Croydon, Hove and Chatham.

In the London area, the lower assessment for charity had also reduced the income from that source by 50 per cent.

Demands on the Fund

He appealed to exhibitors to do their utmost to use influence to have the Benevolent Fund placed upon the list of charitable organisations benefiting from Sunday opening in their locality, especially as demands upon the Fund were increasing.

Mr. Bromhead closed with an expression of his gratitude for the work done by Mr. Viveash, as secretary, and to the staff.

W. J. Gell seconded the adoption of the report, and F. Baker, supporting, paid eloquent testimony to Mr. Bromhead's devotion to the best interests of the Fund. The value of his work could not be overestimated, and there was not another member of the Trade who could give the time to the Fund which Mr. Bromhead gave. Theo. Fligelstone associated himself with Mr. Baker's remarks.

Is it Right?

Reginald Bromhead gives facts and figures of the Benevolent Fund's loss of income in a letter sent to the Trade Press. He writes as follows:—

The Sunday Opening Act has had a most extraordinary repercussion on the receipts of the Cinematograph Trade Benevolent Fund. The income of the Fund appears likely, as a direct result of the passing of this Act, to suffer seriously in two ways: firstly, from the London County Council Sunday Charity Allocations, and, secondly, Sunday Charity Performances.

After several years of effort the Benevolent Fund eventually succeeded in obtaining recognition by the London County Council, and in getting on the list of recognised charities. The result to the Fund has been as follows: 1930, £1,301; 1931, £2,061; 1932, £2,072; 1933, £3,597 (1933, inclusive of a special nomination of £2,000).

As a result of the passing of the Sunday Opening Act, the London County Council reduced the amounts payable to any one charity by 50 per cent. Previously, the Fund was authorised to receive £50 per week; this, under the new arrangement, was reduced to £25. Then the basis of assessment was altered, and exhibitors in the London area contributed on a percentage basis, and this alteration has had the effect of still further reducing the Fund receipts to approximately £20 per week.

Sunday Charity Performances

Since 1929 special Sunday performances, principally in the provinces, have been given in aid of the Fund. These performances have resulted in the following nett income: 1929, £1,089; 1930, £802; 1931, £917; 1932, £2,768; 1933, £955.

With a stroke of the pen or, should I say, the passing of an Act, this source of income has been reduced to a negligible figure, and shows signs of entirely disappearing, for the reason that where a locality has succeeded in obtaining permission for Sunday opening, the kinemas now open in a normal way. Where permission has not been obtained, the former procedure of getting permission for Sunday opening for charity has become, if not impossible, very much more difficult.

The Fund Council are not taking these blows lying down, but have made strenuous representations to the London County Council that the Benevolent Fund of the Trade that provides the financial sinews for so many other charities should receive special consideration, but, so far, I regret to say, with no favourable result.

Again, as far as the Sunday Opening Act is concerned, where the local authorities have laid down the definite contribution to be made by exhibitors in respect of Sunday opening, with three exceptions, namely, Chatham, Croydon and Hove, the local authorities—and every Council where Sunday opening is authorised has been approached—have coldly declined to include this Fund amongst the number of benefiting charities.

Is it just, or is it logical, that the Sunday Opening Act, which has brought exhibitors the liberty to open on Sundays, which they have so long desired, should prejudice the income of this Fund in such a disastrous manner?

I put this question to exhibitors, proprietors, directors of circuits, and to all those interested in the question of Sunday opening—is it right?

While the Empire, the new kine-variety theatre to be built at Lidget Green, Bradford, is under construction, it was proposed to run concert party shows in a temporary building constructed on the site, and efforts were made to get them started on Whit Saturday, June 3. Meanwhile, the permanent theatre, on which work will probably be begun next month, will be built round the temporary building, and completion is expected by about October.

NEWS FROM ALL QUARTERS

Sheffield Free Flights—Silent Kinema Converted—Stars Banned at Weston

NOVEL competitions promoted by the Regent Picture House and the Albert Hall, Sheffield, enabled a considerable number of Sheffield kinema fans to have free aeroplane flights last week-end. The competition was run as a tie-up with Sir Alan Cobham's visit to the city.

A B.T.P. talking picture equipment, together with Hewittic Rectifiers, have been installed at the Grand Cinema, Alum Rock Road, Saltley, Birmingham.

The Electric Theatre, Bournemouth, closes down on June 17 for a week for redecoration and renovation.

Bromsgrove Hall Goes Talkie

The Playhouse, Bromsgrove, is to be converted into a talking picture house. The proprietor is T. McDermott, proprietor of the Plaza Cinema, Bromsgrove, and the architect is T. Gadd.

The staff of the Palace, Cwmamman, were responsible for quelling before the arrival of the fire brigade an outbreak of fire at some ironmongery premises opposite the kinema. With the kinema hose attached to a hydrant they put out the fire and prevented the outbreak spreading to the adjoining oil, paint and petrol store.

Swansea Empire (a Moss house) closes for eight weeks for alterations and improvements from June 10.

Film Stars Fail to Twinkle

Weston-super-Mare Hospital Fête Committee have decided to cut out the film stars, whose attendance has been an attraction for the last few years.

The committee declare that after the first year the stars have always let them down, and, as a consequence, people have been led to attend the fête under a misapprehension. This year, therefore, there will be no stars at the fête.

The first Safety First film, "Alert Today, Alive To-morrow," was shown for the first time in the North at Halifax, on June 1. One thousand children saw the film, which was shown at the Palladium, Theatre Royal and the Pioneer Picture House, Ovenden.

The Dewsbury Corporation Electricity Committee has reconsidered a recent decision regarding charges to kinemas and now decided to fix a kinema rate of 1¾d. per unit conditional upon a minimum supply of 110,000 units per annum being taken or paid for, and subject to no discount allowance being made.

The annual meeting of the Barnsley Licensing Authority was held at the Town Hall, Barnsley, on Tuesday. Applications are now due and exhibitors who have not already sent them in should do so immediately.

A large audience attended a concert in aid of the local unemployed at the Royal, Mexborough, on Sunday.

Nearly 300 York women competed for the prize of two guineas offered by the Picture House, York, to sit alone in the kinema on Friday last at midnight to watch the film, "The Mummy," which was shown privately.

CHILDREN AND "A" PICTURES

NEW REGULATIONS

A new regulation regarding the admission of children to kinemas has been adopted by the Blackburn Town Council. This states that:—

"No tickets shall be distributed to children under 14, either for free or reduced admission, and nothing shall be offered or given by way of inducement for the patronage of children under 14."

Asked for an explanation at the Town Council meeting, the Mayor (Ald. W. Kenyon, J.P.) explained that it was intended to place both the kinema licence-holders and the public in a better position. Formerly there was a clause, the deletion of which was sanctioned by the Council, under which children under 14 could not enter a kinema after 6.30 unless accompanied by an adult. After 8.30 they could not get in at all.

Under the new regulation children could go to either performance if accompanied by an adult.

There was another phase of the matter. Cases had come to their notice of tickets being given out which would admit children at a reduced price or some other inducement had been offered, such as giving sweets. They wanted to stop such inducements.

Regrading Refused

Blackburn Watch Committee have decided to take no action in reply to a letter from the Manchester branch of the C.E.A. asking the committee to make arrangements for a local censorship of films whether put in category "A" or category "U" by the British Board of Film Censors.

"THE PRINCE OF WALES"

The film of the life of the Prince of Wales, the editing and compilation of which has been done by the Prince himself at the Gaumont-British Studios, will be shown at a gala performance at the New Victoria Cinema, Vauxhall Bridge Road, S.W., on June 22, in aid of the League of Mercy.

The new film, which has been titled "The Prince of Wales," is the pick of all the pictures taken of the Prince, and traces the Prince's career from childhood to the present day.

The Season's Biggest Happiness Film

with a Superb International All-Star Cast!

TO BE TRADE SHOWN AT THE PHOENIX THEATRE,
THURSDAY, JUNE 15, at 3 p.m.

Distributors: W. P. FILM CO., LTD., 92, Wardour St., W.1

Is likely to be the most widely popular talking picture in which Mr. Maurice Chevalier has appeared.

Daily Mail

A picture which will probably double Maurice Chevalier's public . . . unquestionably a highly successful film.

Sunday Dispatch

Maurice Chevalier is his own inimitable self and trips gaily through the picture.

Kine

It is entertainment for the million.

Sunday Pictorial

Little Baby Leroy is the most certain of conquering stars.

Sunday Graphic & News

A very human picture. It will please all the mothers and fathers of the country. And its plot is sufficiently French to draw the other kind of audience.

The People

Chevalier gives a performance with surprisingly warm undertones.

The Observer

Maurice has never been better on the screen, but he has some fierce competition from the baby, Master Leroy.

The Daily Sketch

The genial, engaging, lustrous charm of Maurice Chevalier with smile and straw hat complete, blazes 'A Bedtime Story' at the Carlton into a furore. Paramount may well be proud of Norman Taurog and their popular idol for in this delightful and saucy concoction, the skilful direction of outstanding personalities reaches its zenith. It is no disparagement to the fascination of the lovable under-lipped Maurice to say that little Baby Leroy is unconsciously and unwittingly the greater artist. The photography throughout is superb, whilst the supporting cast is distinguished by really remarkable acting from Edward Everett Horton and beautiful studies of Helen Twelvetrees and Adrienne Ames.

Sunday Times

The picture should be a success because of this most attractive child and the clever way Chevalier and Edward Everett Horton play up to him.

Morning Post

Chevalier is his old gay self . . . . Baby Leroy is the wonder baby of the films.

News Chronicle

Master Leroy is the show . . . the latest sensation of the screen.

Daily Telegraph

A thoroughly entertaining picture.

Daily Mirror

Pictures
E STORY

EDWARD G.

ROBINSON

is immense

IN

"THE LITTLE GIANT"

"By miles the best picture of the week"
"The Daily Herald"

"Edward G. Robinson, doyen of dramatic actors, turns comedian in his latest film, and makes a great success of it." *Film Weekly.*

"Another brilliant production from Hollywood, a really funny comedy. The dialogue is so good, and the comedy so good, that it should not be missed. The finale is one of the funniest scenes I have witnessed." *Daily Mirror.*

"The best film of the week without any question." *Daily Sketch.*

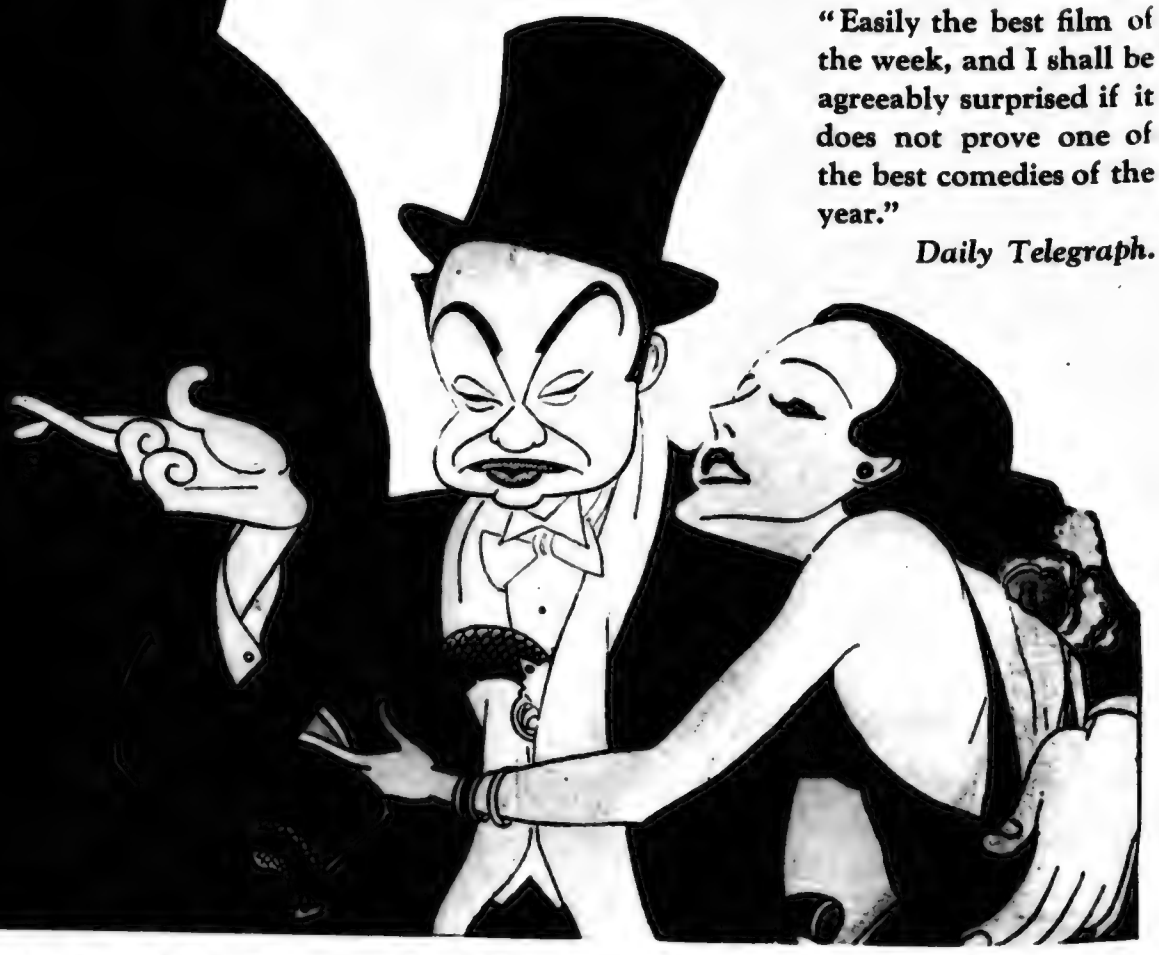
"Nothing funnier has been seen on the films." *News Chronicle.*

"This is a great film; to be seen and thoroughly enjoyed." *Morning Post.*

"One of the quickest and best made films this year." *Daily Mirror.*

"Immensely enjoyable, a grand picture. A laughter tonic if ever there was one." *Daily Expres*

"Easily the best film of the week, and I shall be agreeably surprised if it does not prove one of the best comedies of the year." *Daily Telegraph.*



NOW RUNNING AT THE CAPITOL, HAYMARKET

FIRST OF ODEON GROUP

WEYMOUTH HOUSE OPENED

Mural Decoration Scheme

WEYMOUTH, the Dorset town with its close touch with naval occasions and the glory of the Dorset countryside behind, boasts a further addition to its kinema theatres in the Odeon opened to the public on the first of this month by the Mayor of Weymouth (Capt. Hamblin, R.N.).

O. DEUTSCH

As its name suggests, it is associated with the Odeon group of kinemas, at whose head is Oscar Deutsch, a guarantee that the policy of the theatre is to be enterprising.

The exterior of the building is in white stucco, and the entrance hall and approaches to the theatre have been decorated in the modern style. There is seating accommodation for 542 people. The seats are specially sprung to give the utmost amount of ease and comfort. The colour of the upholstery has been chosen to "pick up" with the decorations, designed and carried out by Allied Guilds of Birmingham. The mural paintings, largely the work of John Jackson, give a realistic impression of the Wessex countryside. The lighting scheme, concealed in fibrous plaster, is in amber and blue, and cleverly harmonises with the mural paintings. The stage has been constructed with a view to musical interludes.

The openings through which the films will be projected are cleverly disguised, forming the windows of a painting of an old English cottage.

The theatre possesses a commodious lounge, and excellent air conditioning apparatus will assure comfort in extremes of weather.

Edward Pike is theatre manager.

PAVILION, ASHTON, REOPENED

RENOVATED AND RESEATED

Having been closed down for several weeks, during which extensive alterations and improvements have taken place, the Pavilion Picture House, Ashton-under-Lyne, reopened on Monday (June 5). New Western Electrical talking apparatus has been installed, the lighting arrangements have been overhauled and removed, and new and more comfortable seats have been introduced. A foyer has also been built at the entrance.

By the erection of a new staircase to the balcony, many of the old steps have been eliminated, an improvement which will be appreciated by the older people. At the front of the building Neon lighting is employed.

The improvements have been carried out by local contractors.

The reopening feature films were "The Blonde Venus" and "The Barton Mystery." Continuous performances are given from Monday to Thursday and two evening performances on Friday and Saturday. There is a daily matinee at 2.30 p.m. (except on Friday).

Prices of admission are: Front circle 1s., back circle 9d., front stalls 4d., back stalls 6d.; circle and back stalls being bookable for Saturdays and holidays without extra charge. Special matinee prices are: Front stalls 3d., back stalls 4d., circle 6d.

HELPING GOOD FILMS

MERSEYSIDE SOCIETY'S AIM

Amongst the objects of the Merseyside Film Institute Society, of which the Bishop of Liverpool is president, is the active support of kinemas showing films, not necessarily "highbrow," but good of their kind, and to create a public opinion that will make these films pay.

The society has nothing to do with censorship and exists not to blame but to praise whatever it may think praiseworthy.

It is proposed to issue monthly to members a bulletin about films to be seen on Merseyside. It will arrange lectures by film directors and critics, demonstrations of the educational and religious possibilities of the film, and an amateur kinematograph competition open to all England. Other activities may include the promotion of the use of the film in schools and the organisation of children's matinées.

SOUTHEND'S AMATEURS

With a membership of one hundred and ten, amongst whose number is the Duke of Sutherland, the Southend Amateur Film Society has opened its own studio and projection rooms in Brightwell Avenue, Westcliff. Two films are in the production stage, "Burning Show" and "Holiday."

Arrangements are being made for the society to run a booth at the approaching Southend Carnival's Fun Fair in Chalkwell Park in August. Here will be staged an attractive exhibition of talkies in the making, whilst scenes of the week's Carnival shot by the society will be screened. H. H. Bentley is chairman and G. A. H. Poole, hon. secretary, of the society.

Sally Blane, who is now working at Teddington, is the heroine of NIGHT OF TERROR (U.A.-Columbia)

SHEFFIELD'S EFFORT FOR CHARITY

C.E.A. BRANCH ORGANISES COLLECTION

SHEFFIELD exhibitors have raised thousands of pounds for the local hospitals by means of Sunday performances. The Sunday Opening Act has put an end to the annual hospital effort, because the Sheffield Watch Committee have ruled that Sunday performances are illegal at Sheffield.

Exhibitors are now endeavouring to make up some of the £500 annually the hospitals received from Sunday performances by organising a special hospital collection week.

This is to take place during the Sheffield Civic Week, which opens on Sunday, June 24. Collecting boxes are to be placed at the entrances to all the kinemas in the city during the week. Attention is to be called to these on the screen and by other publicity methods.

The collection is being organised by the Sheffield branch of the C.E.A., and it is hoped the public will respond substantially to the appeal.

TOWN HALL KINEMA

To the Pwllheli Town Council, the surveyor reported that the stage, plays and kinematograph licence for the Town Hall had been renewed for six months, and that the representatives of the Licensing Committee would inspect the hall with regard to certain observations made by the county architect concerning the width of the gangway at the back of the gallery.

Incidents from the Pathe sound version of Anna Sewell's best seller, BLACK BEAUTY, which features Alexander Kirkland and Esther Ralston. It will be Trade shown on Wednesday

DUNDEE M.P.'s SCHEME OF TAX REDUCTION

Will Solve Small Exhibitors' Difficulties, states Member

SHOTTS KINEMA CLOSED FOR A MONTH

THE abolition of entertainments tax on seats costing 6d. and less and—to compensate for the loss of revenue—the substitution of a higher tax on seats costing 2s. 6d. and more in luxury kinemas is, in the opinion of Dingle M. Foot (Liberal), senior M.P. for Dundee, the solution of the present difficulty of the kinema exhibitors.

This view is expressed in a letter to Charles Allison, Plaza, Dundee, the C.E.A. tax campaign convener for the city.

Miss Florence Horsbrugh (Conservative) has assured the Dundee C.E.A. of her sympathy with them in their position, and states:—"You may rely upon me to do what I can in the matter."

Cinema Club Luncheon

Something entirely new and novel has been arranged by Mrs. Robertson and her entertainments committee on the occasion of Ladies' Day at the Glasgow Cinema Club, which takes place next Friday. A "crazy revue" is to be provided by members, and something really out of the ordinary is promised. Members are requested to turn up in force, and give the President a real bumper for the last luncheon before the summer holidays.

Club Ball Balance-sheet

The balance-sheet of the last Cinema Club fancy dress ball is being issued to members this week. The balance available for distribution is £40, and members will be asked at the luncheon on Friday to allocate this amount.

Shotts Closure

The Empire Theatre, Shotts, closed down last Saturday evening, and will not reopen until July 3. Bad trade conditions is given as the reason for the closure.

Green Staff River Outing

Last Sunday, June 4, the staffs and friends of George Green, Ltd., Glasgow, to the number of 500 held their annual outing. The party left the Broomielaw, Glasgow, at 12 o'clock on board the *Queen Empress*, specially chartered for the occasion.

A pleasant day was spent at Lochgoilhead. On arrival, luncheon was served in the Glasgow Corporation Tea-room, and tea partaken of before leaving.

A very fine sports programme was carried through, and the prizes at the finish were presented by James McGrory.

Many Trade personalities were present, including H. S. Coxall, Mr. and Mrs. J. R. McPhie, of Wardour, Mr. and Mrs. A. W. Robertson, representing P.D.C., and Mr. Marshall, of First National.

Bert Green took a keen interest in the proceedings, and proved very adept at helping to run a sports programme. The company was very representative of Green's staff, parties coming from Bathgate, Irvine, Johnstone, and Ayr. The company arrived back at 10.15, after having had a very enjoyable day.

Trouble Over Vatican Film

"The Voice of the Vatican" is still causing a bit of a furore in various houses at which it has been shown in Glasgow, and at the Casino, Castle Street, last Thursday night, a rumour that a disturbance was to be made brought a crowd to the kinema. Despite the alarms, however, there were no disturbances.

C. Lovat Joins Universal

Charles Lovat, one of the oldest and best-known "knights of the road," and late of Gaumont, has joined Universal Films, Ltd., Glasgow office, as outdoor representative, taking over the late Mr. Chandos' territory in Dundee and the North.

Ruby Ancill

His many friends in the Trade are delighted to hear better reports regarding the condition of Ruby Ancill, injured in the recent motor smash. He is progressing fairly well, and high hopes are held of his recovery, though it will be a long time before Ruby is out and about again.

Golden Wedding

Congratulations were extended last week to Mr. and Mrs. Hamilton McCulloch, parents of Miss McCulloch, of the Picture House, Paisley, on the occasion of their golden wedding. Mr. and Mrs. McCulloch were married on June 1, 1883. In the early days of the kinema, Mr. McCulloch was connected with the Castle Cinema, Paisley, and is well known to older members of the business in the West of Scotland.

Through the columns of the *Kine*, Mr. and Mrs. McCulloch wish to thank all old friends in the Trade for their kind wishes.

Glasgow Wedding

The marriage of Eddie Burns and Dorothy Olsberg took place at Pollokshields Synagogue, Glasgow, on Wednesday, June 7.

Mr. Burns, who is well-known in Glasgow Trade circles, has been associated with Joe Marks, of Radio Pictures, for the past three years.

"Jimmy" in the Limelight

Coun. James McBride—"Jimmy," of Parkhead, known throughout the kinema industry, was the subject of a very laudatory article in last Friday's (2nd) issue of the *Glasgow Evening News*, accompanied by an excellent caricature sketch.

Jimmy is proving a live wire in the City Council, as he proved for years in the General Council of the C.E.A.

Uddingston Appointment

BILL CARRE, one of the old-timers, has now been appointed manager of the Pavilion, Uddingston.

Castle Douglas Project

A new house is to be erected at Castle Douglas. A local company was floated last week to acquire property in St. Andrew's Street.

"Loyalties" Trade Show

Last Monday Charlie Gordon put over his first Trade show for Associated British Film Distributors, Ltd. The film was "Loyalties"—and after the show at La Scala, Glsagow, entertained a representative company of exhibitors to luncheon.

Trade Shows

Manager Barker, of Gaumont-Ideal, has arranged a number of Trade shows at the New Savoy, commencing yesterday, when "Lucky Number" was screened.

Subsequent showings include "The Fargo Express" to-day (Thursday), "The Intruder" and "Devil's Playground" on Friday, "The Constant Woman" on Tuesday, and "The Eleventh Commandment" on Friday, June 16. The time of each of these screenings is at 11 a.m.

Wardour Films, Ltd., announce the following Trade shows:—June 14, "Viennese Waltz"; June 15, "Facing the Music"; June 29, "My Old Duchess," all to be held at the Regal, Glasgow, at 11 a.m.

Manager M'Gillvray, of Warner, announces that "Call Me Mame" will be Trade shown at the Regal on Friday, June 16.

Manager Marks, of Radio, announces the following Trade shows: June 8, "Christopher Strong" and June 9, "Diplomaniacs." Both shows will be held at La Scala.

Death of J. Davidson

The kinema Trade in Glasgow have suffered another loss in the death which took place last Saturday in Glasgow Royal Infirmary, of John Davidson, the well-known exhibitor, so long associated with the Pavilion, Uddingston. Mr. Davidson had been ill for some considerable time, but his death has come as a shock to his many friends.

Mr. Davidson was a keen golfer and bowler, and was a prominent figure at all outings of the Cinema Club. His genial personality will be missed in club circles. The sympathy of the Trade is extended to Mrs. Davidson. The funeral took place on Monday at Lennoxtown Cemetery.

"THE QUEEN" STARTS AT B. & D.

Canned Fog for Matheson Lang at Shepherd's Bush

By P. L. MANNOCK

HERBERT WILCOX announces further details of "The Queen," co-starring Jeannette MacDonald and Herbert Marshall, now in production at the B. and D. studios.

The scheme of Anglo-American co-operation outlined by Hubert T. Marsh, managing director of B. and D., when he made the first announcement about the subject, has certainly been carried out. Hollywood "aides" include Edward Cronjager, cameraman; Merrill White, editing; Samson Ralphaelson, scenario writer; and Arthur Schwartz, the young American composer, who wrote the music of Julian Wylie's production, "Here Comes the Bride."

The music of the picture will be played chiefly by Roy Robertson and his orchestra, who played Noel Coward's music in the film version of "Bitter Sweet."

In the strong supporting cast are Dorothy Boudnier, Clive Currie, Michael Hogan, Gibb McLaughlin, Clifford Heatherley, Effie Atherton, and Drusilla Wills.

Outstanding English members of the production crew are L. P. Williams, art director, and Tom White, assistant director.

"The Queen," which is set in Switzerland and a European kingdom, is satirical and musical, and will be made on spectacular lines, vast crowds figuring in a development of the story. With "Bitter Sweet" it will rank as one of British and Dominions' most ambitious subjects to date.

Sam Taylor, the director, arrived last week and began work within three hours of alighting from the Plymouth boat-train.

Jeannette Macdonald now appearing in THE QUEEN for B and D

equipped with complete talking picture gear, sound-on-film, independent unit, blimped de Brie camera, lights, etc., for the producing side, and the complete equipment for showing the stuff through.

Vernon C. Sewell has designed, constructed and brought into existence the whole thing in conjunction with L. D. Lattey. Mr. Sewell was sound engineer at Walton and was also at Kay's printing works. Mr. Lattey was with RCA, and is a partner in Sound Installation Services, Ltd.

ANNA MAY WONG
In New Ealing Film

Anna May Wong, who has been over here on holiday, has been persuaded to play the heroine of the new Wyndham film, "Tiger Bay," at the Ealing studios, where she will start work in about a fortnight.

Anna May is delighted with her part, which will give her the chance of portraying an influential Chinese business woman with a charming and cultured personality . . . and not one of the underworld vamps, which is usually the lot of the Chinese girl on the screen.

The story is set in one of the most notorious crime areas of the Cardiff Docks, where many of the external scenes will be shot, and the story tells how Anna May becomes the guardian of a little white girl, for whom she commits murder to save her from the hands of kidnappers.

A strong cast is being assembled round Miss Wong, who will wear Chinese national costume in many of the scenes, one of the sequences being a Chinese funeral. The film, which will be released by A.B.F.D., will mark the first appearance of Miss Wong in British talking pictures.

A MASS HIKE
Binnie Hale in Bucks

On Tuesday Albert de Courville seized advantage of the tropical weather and took his unit of "The Singing Kettle" to a location on the road between High Wycombe and Beaconsfield.

Binnie Hale, Gordon Harker and a hundred harriers and cyclists took part in mass forward movements with comedy interludes.

Jack Barty has been added to the cast of this new British Lion subject.

TINNED FOG
At Shepherd's Bush

This week's heat-wave has made a meteorological contrast at the Lime Grove studios all the more striking.

A complete Channel fog, of the pearly, impenetrable variety, has been in action in the whole of the largest floor, occupied by a perfect replica of the Southern Railway's steamer *Canterbury*.

The decks, cabins, rails and appurtenances have been cunningly lit with a moving lamp device that creates the illusion of swaying motion, and is an advance on the old method of rocking the boat by hand in the studio.

As to the fog itself, the effect produced is a chemical one, resulting from the burning of a special substance imported in powder form in tins from Germany. Combustion produces a very realistic and hard-wearing vapour, which has a slight choking effect, as Matheson Lang, Constance Cummings, Anthony Bushell and Edmund Gwenn can testify.

Hoots, engine-bells, and the usual ship noises are an accompaniment to the dialogue. The dead-slow rhythm of the engines was recorded on the *Canterbury* for obbligato purposes some weeks ago.

SEVENTH THIS YEAR
George King's Record

The lives of a wild set of young Mayfair "moderns" is the subject of the film on which George King is now at work at Teddington for Warner Brothers. This is King's seventh production since Christmas—a record for a British director.

In "Mayfair Girl," the new film on which he is now engaged, Sally Blane, the pretty American star, who came to this country on holiday, has the leading part. A supporting cast includes John Stuart, D. Clarke-Smith, James Carew, Philip Strange, Laurence Anderson and Winifred Oughton. The story is an original one by Brandon Fleming.

FILM TESTS, LTD.
Actors' New Venture

Walter Tennyson gives me details of the above new venture with which he and other actors are associated at 43, Knightsbridge. He assures me it is designed primarily for the making of tests for artistes and independent producers at a low cost, and not for the encouragement of the screen-struck public.

The studio, though small (540 sq. ft.), is

JACK RAYMOND
Making Good Progress

Work is progressing favourably at the B. and D. Studios at Boreham Wood on a new subject starring Ralph Lynn.

The story, which remains untitled, is specially written as a screen play for Ralph Lynn by Ben Travers, author of so many Aldwych farces. A previous original by Ben Travers was "Mischief"—one of Ralph Lynn's greatest laughter-makers, also directed by Jack Raymond.

In support of the star a striking cast has been assembled—prominent members being Winifred Shotter, Francis Lister, Mary Brough, Reginald Purdell, Marjorie Hume, Grizelda Harvey and Jerrold Robertshaw.

With work on two subjects now in progress at Boreham Wood, Jack Buchanan and his unit are expected back shortly from the South of France, where numerous sequences of "That's a Good Girl" have been shot.

A STUDIO FEAST
Large Tudor Crowd

The Court of King Henry VIII has been brought to life again at Elstree, where the great hall of Hampton Court has been reconstructed for the London Film Production, "The Private Life of Henry VIII." A magnificent spectacle is provided by the gaily costumed courtiers, pages and ladies in waiting. The whole of one stage has been used, and the enormous set hung with copies of Holbein tapestries, some measuring over 30 ft. long by 20 ft. high.

The King (Charles Laughton) sat in the centre of his long table on the raised dais; on either side of him being Wriothesly (Miles Mander) and the Duke of Norfolk (Hugh E. Wright). Other guests included Cromwell (Franklyn Dyall), Cranmer (Lawrence Hanray) and Stafford (John Loder). Round the other three sides of the Hall sat the ladies, officials and cardinals of the Court, numbering over a hundred and fifty.

Serving men and carvers came in a continuous stream from the servery, bearing steaming dishes of meat and earthenware jars of wine. The pies were 3 ft. across and the real loaves of bread used over 4 ft. long and weighing 15 lb. These loaves were the largest ever baked in the local bakery at Elstree.

COURT WRESTLERS
Laughton at All-In

Forks were not considered necessary in those days, and excellent progress was made with knives and fingers. Dish after dish was brought in for the King's approval or rejection, and after the guests had fed, the centre of the floor was cleared and wrestlers were called in. The bout was between two well-known professional wrestlers—Rabin and Clark.

The story provides for the King to intervene in the fight and wrestle with and throw one of the men. Charles Laughton took several lessons from a professional wrestler in preparation for this part, and "falls" and "holds" he had mastered enabled him to give a good account of himself.

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing June 12.

London

Alhambra.—"The Blarney Stone" (W. and F.).
Astoria.—"Evenings for Sale" (Paramount) and "Under Cover Man" (Paramount).
Capitol.—"The Little Giant" (First National).
Carlton.—"A Bedtime Story" (Paramount).
Dominion.—"F.P.1" (W. and F.).
Marble Arch Pavilion. — "Cavalcade" (Fox).
Tivoli.—"Waltz Time" (W. and F.).
Davis, Croydon.—"The King's Cup" (W. and F.) and "Bill of Divorcement" (Radio).
Stoll.—"Frisco Jenny" (First National) and "He Learned About Women" (Paramount).
Empire.—"Gabriel Over the White House" (M-G-M).
Regal.—"Letting in the Sunshine" (Wardour) and "The Public Be Hanged" (P.D.C.).

Birmingham

Forum.—"Parachute Jumper" (First National) and "No Other Woman" (Radio).
Futurist.—"The Devil is Driving" (Paramount) and "The Woman in His House" (Radio).
Gaumont Palace.—"As the Devil Commands" and "Vanity Street" (U.A.).
Scala.—"The Silver Dollar" and "Mr. Quincy of Monte Carlo" (F.N.).
West End.—"What! No Beer" (M-G-M) and "The Death Kiss" (Ideal).

Bristol

Empire.—"Lawyer Man" (Warner) and "Men Are Such Fools" (Radio).
Hippodrome.—"Her First Affaire" and "Red Haired Alibi" (Sterling).
King's.—"Match King" (F.N.) and "Face in the Sky" (Fox).
New Palace.—"70,000 Witnesses" (Paramount) and "Slightly Married" (Butcher).
Regent.—"Dangerously Yours" (Fox) and "Parole Girl" (U.A.).
Stoll.—"This Sporting Age" (U.A.) and "Haunted Gold" (Warner).
Triangle.—"Lawyer Man" (Warner) and "Men Are Such Fools" (Radio).
Whiteladies.—"Match King" (F.N.) and "Face in the Sky" (Fox).

Edinburgh

Caley.—"Silver Dollar" (First National).
New Picture House.—"The Little Damozel" (W. and F.).
New Victoria.—"Evenings for Sale" (Paramount) and "The Monkey's Paw" (Radio).

Anna May Wong to play in TIGER BAY for Wyndham Films

Palace.—"I Am a Fugitive from a Chain Gang" (Warner).
Playhouse.—"Lawyer Men" (M-G-M) and "Haunted Gold" (Warner).
Rutland.—"The Man from Toronto" (Ideal) and "Forbidden Company" (Gaumont).
St. Andrew Square.—"The Man from Toronto" (Ideal) and "Forbidden Company" (Gaumont).
Synod Hall.—"Madison Square Gardens" (Paramount) and "Vanity Street" (U.A.).

Glasgow

Coliseum. — "The Parachute Jumper" (Warner) and "Child of Manhattan" (U.A.).
Cranston's.—"Lawyer Man" (Warner) and "Silvertip" (Butcher).
Green's Playhouse.—"The King's Cup" (W. and F.).
La Scala.—"Man Against Woman" and "That's My Boy" (U.A.).
New Savoy.—"Humanity" (Fox) and "Taxi to Paradise" (Fox).
Regal. — "The Parachute Jumper" (Warner) and "Child of Manhattan" (U.A.).
Regent.—"Up Town New York" and "Trailing the Killer" (Gaumont).
The Picture House.—"As the Devil Commands" and "East of 5th Avenue" (U.A.).

Leeds

Assembly Rooms.—"Hot Pepper" (Fox) and "Forbidden Company" (Gaumont).
Coliseum.—"The Conquerors" (Radio).
Majestic. — "Humanity" (Fox) and "Speed Demon" (U.A.).
Paramount.—"Evenings for Sale" (Paramount) and "Silver Dollar" (F.N.).
Rialto.—"Sherlock Holmes" (Fox) and "Rackety Rax" (Fox).
Scala.—"For the Love of Mike" (Wardour) and "Vanity Street" (U.A.).
Tower.—"Bill of Divorcement" (Radio).

Liverpool

Forum.—"Air Hostess" (U.A.).
Futurist.—"Silver Dollar" (F.N.).
Palais de Luxe.—"The Sun Daughter" (M-G-M).
Prince of Wales.—"Child of Manhattan" and "State Trooper" (U.A.-Columbia).
Rialto.—"The Conquerors" (Radio).
Royal Hippodrome.—"The Conquerors" (Radio) and "They Just Had to Get Married" (Universal).
Scala. — "The Night Mayor" (U.A.-Columbia).
Trocadero.—"Under Cover Man" (Paramount) and "Manhattan Tower" (Pathé).

Newcastle

New Westgate.—"Parachute Jumper" and "Haunted Gold" (Warner).
Paramount.—"Blarney Stone" (W. and F.) and "The Devil is Driving" (Paramount).
Pavilion.—"Employees' Entrance" (F.N.).
Queen's Hall.—"Employees' Entrance" (F.N.).
Stoll.—"Rockabye," "Her Great Decision"; "The Vagabond" (Radio).

Sheffield

Albert Hall.—"70,000 Witnesses" (Paramount) and "The Medicine Man" (Radio).
Central P.H. — "Where Is This Lady?" (British Lion) and "King of the Khyber Rifles" (Fox).
Cinema House. — "Son-Daughter" and "Romance" (M-G-M).
Electra Palace. — Mon., "Man Called Back" (Gaumont) and "Once In a Lifetime" (Universal); Thurs., "Sleepless Nights" and "Lord Camber's Ladies" (Wardour).
Hippodrome.—"Bitter Tea of General Yen" (U.A.) and "Afraid to Talk" (Universal).
Regent P.H. — "Secret of Madame Blanche" (M-G-M) and "The Crusader" (P.D.C.).
Union Street. — "Central Park" and "Don't Be a Dummy" (First National).

MONTGOMERY CAST FOR M-G-M THRILLER

From thrills of submarine action in "Hell Below," Robert Montgomery goes to thrills of the air. Addition of his name has made the cast of "Night Flight" at the M-G-M studios one of all-star proportions, the players now including John and Lionel Barrymore, Helen Hayes, Clark Gable, Myrna Loy, William Gargan and other prominent artistes.

Montgomery is to play Pellerin, the French mail pilot and friend of Lionel Barrymore's in the new production, which Clarence Brown is directing. Based on the novel by Antoine de Saint Exupery, it is being produced on a lavish scale by David O. Selznick. The story is one of adventure with a mail 'plane line over the Andes, with many authentic air episodes as vivid detail to its gripping plot.

Maureen O'Sullivan Cast

Maureen O'Sullivan, the popular Irish girl, has been given a part in "Tugboat Annie," with Marie Dressler and Wallace Beery in the starring rôles, under direction of Mervyn Le Roy. The cast includes also Robert Young, Willard Robertson and Tammany Young. Miss O'Sullivan has been seen recently in "Strange Interval" and "Tarzan, the Ape Man." She is soon to appear with Johnny Weismuller in "Tarzan and His Mate."

"CAVALCADE" IN GLASGOW

"Cavalcade" is to have a big first run in Glasgow. Following a fortnight at the New Savoy Picture House it will go to the New Savoy and the New Cinerama for a week at each house.

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FILM SCRATCH IN EXCHANGES

PRECAUTIONS WHICH WILL PREVENT IT

By A Dispatch Manager

THE chief of the examination and dispatch department of a leading renting house lays down the following rules which ought, he says, to be observed in all departments handling film for redispatch.

Film should be inspected and repaired immediately upon being returned from the theatre, and the condition of the film should be noted and recorded on the "film record card." When undue damage has occurred to any part of a print, the record card should carry information of the damage and the name of the theatre responsible for it. The booking manager of the exchange should be furnished with complete data on the damage, repairs made, and the replacement parts ordered when necessary.

Inspectors should not be permitted to wear anything on their hands other than a light cotton glove. While inspecting film, all jewellery should be removed from fingers and wrists.

Splices

All film should be inspected from the left rewind to the right, beginning with the "tail" of the reel outward, so that the inspected film reel ends on the right-hand rewind with the "start" or head of the reel outward. As all splices are made by scraping the film on the left of the damaged part, this routine results in the splice that is better fitted to pass through the curves and loops and over the sprockets of a Simplex projector. In splicing, the emulsion should be removed with a dry scraper. Only fresh film cement should be used. A mechanical splice is recommended, and should always be referred to as a "splice" and not as a "patch."

The inspector should hold the film so that it passes first over the left hand and then between the fingers. If held so that the film passes under the left hand before passing through the fingers, all the dirt and grit that is on the film collects on the palm of the hand and scratches the remainder of the reel being inspected.

When splices occur at the ends of reels, shortening the distance between the "start-motor" signal or the "cut-over" signal and the end of the action, replacement film should be inserted; or the "start-motor" signal or the "cut-over" signal should be removed, making new ones at the proper distance from the end of the action in order to provide the projectionist with the correct "cut-over" cues. To avoid mutilation of the film by punch marks stickers and scratches, exchanges should notify all exhibitors that marks should not extend over two frames.

PATRONS WHO STICK

To those desirous of holding their patrons the following gratuitous advice is given:—

First arrange a kiddies' matinée, then present each youngster with free sweets of the "stick-jaw" variety. The subsequent picture will find the audience glued to the seat.

The Observation Window

Stabilisation of Voltages

An Ingenious German Device

Rectifiers for Grid Distribution

TWO German scientists, Drs. Körös and Seidelbach, are the inventors of a valuable device, known as the "Stabilisator," which, as its name implies, serves to stabilise voltages in amplifiers and other equipment to an amazingly high degree of accuracy. In appearance similar to a valve, it employs the principle of the constant voltage across a neon discharge, and it is claimed that input variations of as much as 10 per cent. cause a fluctuation in the output of only 0.1 per cent. The device also serves as a potential divider, by means of a succession of gaps, which are practically independent one of another as regards stability.

THE device has for some years past been widely used on the Continent, in particular by German broadcasting stations, where it assists materially in stabilising the transmitting frequency. It is also used in public address and talking picture amplifiers, where its constant voltage serves to ensure that valves shall always work at their correct characteristics.

THAT the claims made by the Hewittic Electric Co., Ltd., for their new method of rectifier control by means of grids (a description of which will appear next month in the *Ideal Kinema and Guide*) are not merely "selling talk," is proved by the recognition of this method of control as a serious factor in high-tension transmission work, by Dr. C. C. Garrard, Ph.D., M.I.E.E., a well-known authority on switchgear, in a lecture at the Institution of Electrical Engineers.

AFTER dealing with the great difficulties of adequate protection against short-circuits and overloads on high-tension transmissions, he foresaw the time when this novel and simple method of rectified control would enable the existing grid scheme to be supplemented, if not superseded, by a super-grid.

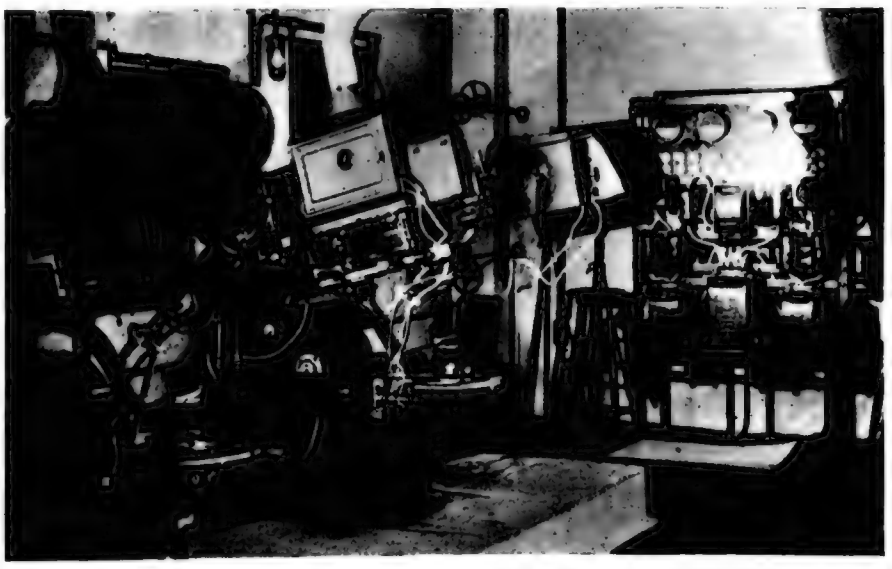
THIS would provide a means of transmitting power over much longer distances than are at present economically practicable, on direct current at a pressure of 400 or 500 kilovolts or higher. Such enormous D.C. voltages would, of course, only be rendered possible by means of mercury rectification, and would be only rendered safe by some simple and instantaneous protective device such as Hewittic have evolved.

PROPER recording of sound in motion pictures depends on a group of variable factors which are extremely difficult of co-ordination, according to Martin M. Paggi, whose "mixing" of Maurice Chevalier's "One Hour With You," helped the Paramount studios to win the annual sound award of the Academy of Motion Pictures Arts and Sciences.

PAGGI, who recently recorded "Luxury Liner" for the same company, explains that good recording depends upon: (1) The resonance of the player's voice. (2) the "frequency" of the sound waves caused by the voice. That is, some voices which sound pleasantly to the ear have the wrong vibration for perfect recording. (3) The distance between the microphone and the players. (4) the mood of the scene and of each separate player. (5) The volume of the voice. (6) The size and shape of the setting, and the type of materials used in its construction as well as the position of the microphone in relation to the walls of the set.

J. BENSON.

THIS WEEK'S PROJECTION ROOM



The above illustration is of the projection-room at the Majestic Theatre, High Wycombe, which is one of the County Cinemas group, and is under the management of A. F. Carpenter.

The equipment consists of two Simplex machines, in conjunction with Ross lamps. These are fed from two 120-amp. generators, which are in an adjoining room to the box. Front-of-house spotlight and lantern are also taken from the same supply. All control for auditorium and stage lighting is through dimmer board at end of box; electric curtain gear for screen curtains is also operated from the box.

Sound equipment is W.E.3-SX.F.D.N.S. system. Emergency lighting is by Chloride Electrical, and this, together with the main battery-room, non-sync.-room, workshop, staffrooms, and conveniences, are all adjoining the box on the same floor.

The projection staff consists of H. Weaver (chief), H. West (second), T. Weaver (third), and A. Morgan (fourth).

CUTTING CARBON FOR BRUSHES

HOW IT CAN BE DONE ON THE BENCH

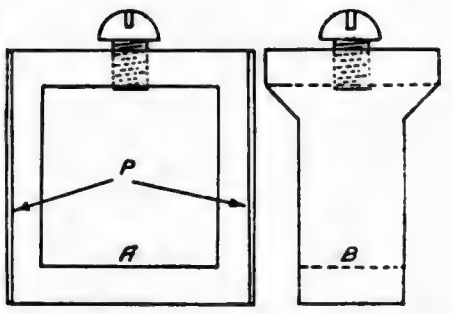
By Cyril Sylvester, A.M.I.E.E.

CONTENTED indeed is the kinema theatre engineer whose plant is running smoothly in all sections. But it takes very little to upset the balance of a plant. I have known serious breakdowns to occur, and plants to be a continual source of anxiety, merely because a plant has been put out of balance by adopting some seemingly unimportant procedure.

As an example, I would discuss the commutating portions of a motor and generator. Considerable attention is given to the design of commutators, to the quality and hardness of the copper used, to the amount of surface available for conductivity contact with the brushes and to the grade and cross sectional area of the carbon with which the brushes are made. Where minimum voltage drop between brush bar and commutator is desired, the brushes are copper-plated, so that current is conducted through this copper instead of through the carbon which has a relatively high resistance.

New Brushes

Now motor and generator brushes are not standardised by any means. This means



that, when new brushes are required, the makers have to be approached with a demand for brushes. Often, and I must admit, too frequently, block carbon is purchased and brushes are made on site. This appears to be reasonable, but it is actually when the trouble commences.

In the first place, any kind of carbon is purchased, without any consideration being given to its grade or conductivity. The result is high resistance contact and increased voltage drop. As a result, the commutator commences to heat up and sparking occurs. And, believe me, when the copper in a commutator has once been thoroughly hot, it is a job for an expert to put right.

The reason is that heat alters the original characteristics of copper so that, even if the former grade of carbon is used for brushes, it would not be satisfactory. The altered characteristics make it necessary for a different grade of carbon to be used altogether.

How to Make Them

There is no reason why brushes should not be "home made." It may, indeed, be necessary to make them on site; in such circumstances as when manufacturers are run out of stock, or when they are required in a hurry. But there should be no "trial and error" methods adopted. A sample of the carbon should be sent to a reliable firm of carbon manufacturers; they will then test it and will see that the same grade carbon is returned.

With regard to making the brushes, there is only one satisfactory way of doing this, and it is by means of a "jig." A jig will take some time to make, but it will well repay any time spent on it.

A jig ensures that all brushes will be of the same size and, owing to its construc-

(Continued on page 33)

SIEMENS—PLANIA CARBONS
The Key to Perfect Projection!

BROADCAST PROGRAMME EXPLOITATION IN CANADA

UNIQUE STUNT BY SMETHWICK MANAGER

TO L. V. Walshaw, manager of the Beacon, Smethwick, goes the credit of being one of the first managers in the Midlands to have his forthcoming programmes broadcast on Sunday mornings by means of the new ultra-short wave sets. On each Sunday now Beacon attractions are placed upon the air through station 2QE using 17 kilowatts. The station, which is situated in South Road, Smethwick, has already received intimation from many listeners that good reception has been obtained from Handsworth, Edgbaston, Oldbury, etc. This publicity, which is without cost to the kinema, has already attracted many radio fans to the box-office.

SECOND TO FIRST
Film Promoted on Second Showing

A return booking of "Reunion" (M-G-M) was given a good boost at the Alexandra, Stoke Newington, last week, when Dudley Browne extended an invitation to the local branch of the British Legion, a company of Territorials, and the Boys' Naval Brigade.

Headed by the band of the King's Cross British Legion, the contingent paraded and marched to the theatre, where they spent an enjoyable evening. As may be imagined, the march attracted a considerable amount of attention, and during the week the theatre was decorated with many flags and lines of bunting. Harry Terry, who appears in the production, personally welcomed the guests from the stage.

BRIGHTER BIRMINGHAM
Manager's Tie-up with Gracie Fields' Picture

For his screening of "Looking on the Bright Side" (Radio), A. H. Rockett, manager of the Astoria Cinema, Aston Cross, Birmingham, put over some cute tie-ups. He arranged with a number of radio dealers, music depots, paint and wallpaper shops for window displays. Large cut-outs of Gracie Fields and a huge replica of a gramophone record bore announcements, "See 'Looking on the Bright Side' at the Astoria, then get your wallpaper supply here and look on the bright side at home." "Your home will Look on the Bright Side after using our paint. See 'Looking on the Bright Side' at the Astoria." "You have heard the song hits at the Astoria—buy your records here and let the family hear them too," etc. etc.

The appearance of the third of the series of articles on exploitation by leading renters publicity managers is postponed until next week.

For "Love Me To-night" (Paramount) cut-outs of Maurice Chevalier and Jeanette MacDonald in tailoring and dressmaking establishments drew much attention, whilst the catchy-phrased double crowns on the front of house, and carried around by various newsboys announcing "Maurice and Jeanette, are at the Astoria to meet you to-night," thoroughly whetted the curiosity of the inhabitants.

A realistic prison cell is a feature of Cyril Chalk's publicity for I AM A FUGITIVE (Warner) at the Majestic, Staines

PUTTING THRILLERS OVER
Some Ingenious Showmanship Effects

W. COLLINGS, of the Stoll P.H., Bedminster, Bristol, boosted "By Whose Hand?" (U.A.) by arranging tie-ups with fifty hairdressers in the city, in whose saloons he had a notice declaring that the film will "Make your hair stand on end," and advising intending patrons to ask the hairdresser for his best toilet preparation to keep their hair in place.

For "American Madness" (U.A.), which he had in the same programme, Mr. Collings sent a letter to over a hundred Bristol banks, pointing out that the film dealt with banking business in the United States during a crisis, and requesting that the attention of members of the staff of the bank should be drawn to the film.

"THE BARTON MYSTERY"
Alert Bristol Showmanship

The fact that Bristol has a drapery store called the Barton Warehouse enabled George A. Higgs to tie-up with the firm for "The Barton Mystery" (Paramount), which he was showing at the Bristol Hippodrome.

One of the island windows of the firm was used for the purpose, and both the store and the Hippodrome secured some useful publicity.

INGENIOUS SHEFFIELD STUNT
Exploits "The Mummy"

"Wanted, a mummy; must be at least 3,000 years old." This advertisement, which appeared in several Sheffield newspapers, aroused much public comment. Behind this was another of those ingenious stunts organised by C. E. Windsor, manager of the Regent Picture House, for his exploitation of "The Mummy." After inserting the advertisement, Mr. Windsor had a perfect replica of a mummy made. This, in a "coffin," camouflaged to appear thousands of years old, was exhibited in the lobby. Cunningly conceived green flood lighting enhanced the weirdness of the spectacle. So great was the interest aroused that the "mummy and coffin" were moved outside the entrance doors, where it was always the centre of a crowd of spectators.

GIVING A THRILL
Giving Zest to Horror Films

Manager Brunt leaves no stone unturned in his efforts to keep the front of the Alhambra, Birmingham, the centre of attraction on Moseley Road.

Recently, two "horror" films—"Doctor X" (F.N.) and "White Zombie" (U.S.) gave him excellent opportunities for exploiting his showmanship. In each instance the sinister character of the story was constructed in cut-out form and displayed to advantage on the front of the theatre verandah, with eerie illumination giving added effects.

Lyric, Lymington.

Dear Sir,

As an exhibitor I find your admirable showmanship columns of considerable value and interest.

Yours,

H. A. McCULLIE,

General Manager,

For "Pier 13" a lifelike cut-out (approximately 29 ft. in length) was made of Spencer Tracy and Joan Bennett, whilst underneath the display was a 25 ft. streamer in bright colours giving details of date, title, etc.

OF INTEREST TO LADIES
Tie-up with Hairdresser

Taking advantage of a news story of topical interest, Trevor Jones, of the Vandyck, Fishponds, Bristol, drew the attention of the ladies of the district and interested them in "Lord Camber's Ladies" (Wardour) from the angle of hairdressing styles.

On the first day of the run London newspapers came out with a good story of plastic hairdressing, apparently a new style of feminine head adornment. In some of the stills of the film Mr. Jones noticed that both Gertrude Lawrence and Benita Hume had some very fine coiffures, so he arranged a tie-up with a local hairdresser for a window display.

A model head was placed in the centre of the window, on a slowly revolving pedestal, and around it were arranged these particular stills. Focussed on the pedestal were two lights, green and amber, which flashed a beam of light upon it alternately.

The display drew a good deal of attention, particularly from members of the fair sex.

Full advantage was taken of the intriguing title THEY JUST HAD TO GET MARRIED (Universal), when recently screened at the Albert Hall, Sheffield. The photograph shows an attractive lobby display

A GIANT PRESS CAMPAIGN FOR "THE MAID"

AN interesting contribution to our showmanship columns is a campaign worked by Tom Daley, of the Uptown Theatre, Toronto, in connection with the Canadian premiere of "Maid of the Mountains" (Wardour). In sending us particulars of this F. S. Revell, B.I.P.'s Canadian representative, states that it was a great success, and resulted in the picture being held over a second week.

A firm believer in Press advertising, Mr. Daley started to tell newspaper readers about the coming of "Maid of the Mountains" a considerable time before screening. Then day after day he backed this up with further advertising. Altogether his advertisement space must have run into many hundreds of inches.

In addition to this, the newspaper film correspondents and gossip writers gave considerable space to notices of the film.

A specially prepared trailer synchronised with musical numbers from the film was an outstanding feature. This was exceptionally well put over, and was responsible for ensuring much enthusiasm in the screening.

Another means of attracting attention was the distribution of a large number of small envelopes, on which were printed messages with the main line reading, "Don't Break the Charm." Inside was a card announcing the film.

HULL ENTERPRISE
Tie-ups with Fifteen Shops

A total of 15 shops were used in a grand scale boost by Jos. Watson, of the Mayfair, Hull, for "Maid of the Mountains" (Wardour).

A window display, lent by one of the leading stores in the district, consisted of a wax model of a lady with lengths of silk draped from the foot of the window and twined round the figure. Scenic effects were placed at the back, and stills and cut-outs were arranged at the side. Other windows contained stills and appropriate worded cards.

Big queues formed outside the Capitol, Haymarket, before the opening of Universal's KISS BEFORE THE MIRROR

Fred Turner (organist) assisted by rendering special "Maid of the Mountains" music at all performances during the week prior to the run. The excerpts from the film were "plugged" in the vestibule. Good business resulted.

NUNEATON NOTIONS
For Recent Popular Releases

The exploitation efforts of N. Scott Buccleuch, manager of the Hippodrome, Nuneaton, are familiar to *Kine.* readers. For the screening of "Cabin in the Cotton" (F.N.) he arranged a fine foyer display with the latest Lancashire cotton fabrics and tied up with J. Smith and Co. to run a special cotton week at their stores.

In the foyer setting against a background of fabric display were cut-outs of three negroes, with bags of raw cotton, in the attitude of inspecting the product, and announcement cards called the onlooker's attention, "Have you seen the Cotton Show." Nearby was a cut-out of Richard Barthelmess and a further card, "Have you seen the Cabin in the Cotton?"

For "Blessed Event" (Warner) the foyer was arranged as a miniature nursery, with a display of soft toys, cot, and latest style furniture, over which was a card, "We are expecting a 'Blessed Event' at the Hippodrome on Thursday." This was augmented by a show of perambulators with life-size dolls, along the side of the pay-box carrying cards of prices, etc. Tie-ups were also arranged with baby linen stores, gramophone shops, chemists, etc.

For the screening of "The Big Broadcast" (Paramount) he had over £300 worth of radio and musical apparatus on display in the foyer, including one instrument combining piano-radio and radio-gram. This was supported by a half-page display advertisement in the local daily paper by the radio stores, tieing up with the story of "The Big Broadcast."

This stunt resulted in big business at the Hippodrome and the sale of the combination radio piano and a £25 wireless outfit for the stores.

HAVE YOU OVERHAULED YOUR TIP-UP CHAIRS LATELY?

NOW IS THE TIME TO INSPECT THEM FOR WEAR AND TEAR

IF NEW CHAIRS ARE NEEDED WE CAN SUPPLY YOU DIRECT FROM OUR MODERN FACTORY AT THE LOWEST PRICE

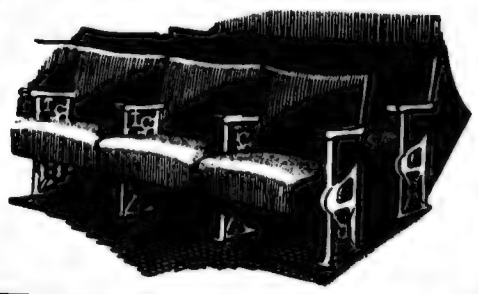
FREE ESTIMATES FOR NEW SEATS, BACKS, STANDARDS OR ARMS. FIXING BY OUR OWN EXPERIENCED WORKMEN

Your PATRONS will be COMFORTABLY SEATED in CHAIRS made by:—

TRINITY CHAIR WORKS, LTD.,

TRINITY WORKS, SCARBOROUGH.

Tel. No.: 345 Scarborough.



Frank Clifford, of The Capitol, Upminster, exploits UP FOR THE DERBY (W. and F.) with an attractive yet simple street stunt

BONNY BABIES AT OLDHAM

BRING BIG BUSINESS FOR "BLESSED EVENT"

A GRAND Baby Show was promoted by Wally Baker in co-operation with the Oldham Industrial Co-operative Society, Ltd., to publicise the screening of "Blessed Event" (Warner) at the Palladium, Oldham.

A coupon and entry form, stipulating that entrants must be fed on Pasteurised milk, was inserted in the three local papers; these were supported by notices in the editorial columns.

The competition, which provided for two classes, one for babies from one to two years, and one for babies from two to four years, was judged every afternoon in the café by the matron of the Oldham Royal Infirmary.

Three hundred and sixty-eight entries were received, twenty-eight of which were chosen for the final.

Seven thousand circulars and entry forms, supplied by the society, were distributed by local dairies and at the various branches of the society.

Five hundred half-pint bottles of Pasteurised milk were consumed by the children at the theatre during the contest.

AROUND LONDON with the SHOWMAN

That Cool Appearance—The Topical Touch at Tooting—Bill Pepper's Grand Guignol—'Reunion's' Second Triumph

ALTHOUGH last week's hot spell had a depressing effect on a number of showmen, one at least turned the weather to good advantage with a bright thought, and gave his charge some good publicity without cost. The showman in question was Syd. Parsons, who gave the forecourt of the Orpheum, Golders Green, quite a Continental appearance by placing a dozen or more café tables about it. Each was shaded from the sun by a gay sunshade, and the waitresses donned beach costumes for the occasion. It attracted the attention of many people, and a national daily carried a photograph of the public enjoying the kinema's amenities.

Coronation Freshness

C. J. Ling, who will shortly complete his fifth year as manager of the Coronation, now forms the house orchestra, and they have speedily played themselves into popularity.

The value of a good stage setting is emphasised at the Grand; Maurice Cheepen, the general manager, has a flair for presentation and puts on some very admirable settings. The one I saw the other evening represented a futurist idea, anticipatory of one hundred years hence. Skyscrapers were the feature. An effective idea was the gradual dimming of the stage and the lights appearing in the windows of the houses in the background.

A Thrilling Two Minutes

In a prologue for "The Mystery of the Wax Museum" at the Regal, Marble Arch, "Bill" Pepper provided a two minutes' thrill which outrivalled any Grand Guignol show.

The presentation opened with the most ear-piercing shrieks, and as the tabs parted there dimly appeared the scene from the film of the professor in his laboratory. The story of the film was recounted by the use of the "sound" part of the trailer.

The suspense occasioned by the setting was assisted in the opening part of the film by the organ and heightened by flashes of "lightning."

"Reunion" Re-booking

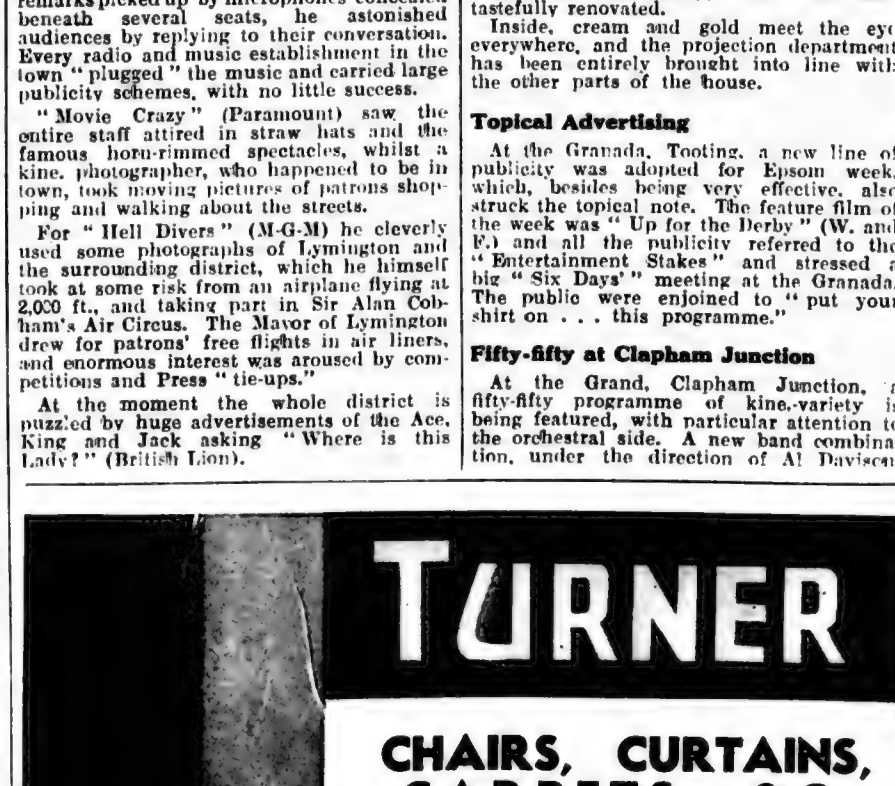
It is seldom that a film is re-booked at a kinema within three weeks of its first presentation. It must surely, however, be a record for a film booked as a second feature on its first presentation to be re-booked as a first feature at the same theatre three weeks later.

This, however, was the case with the Sound City production, "Reunion," shown at the Alexandra Theatre, Stoke Newington, at the beginning and again at the end of the same month. Arthur Pearce, managing director of the Alexandra Theatre, a house that seats two thousand, says that "Reunion" was re-booked solely on account of its enormous success at its first showing.

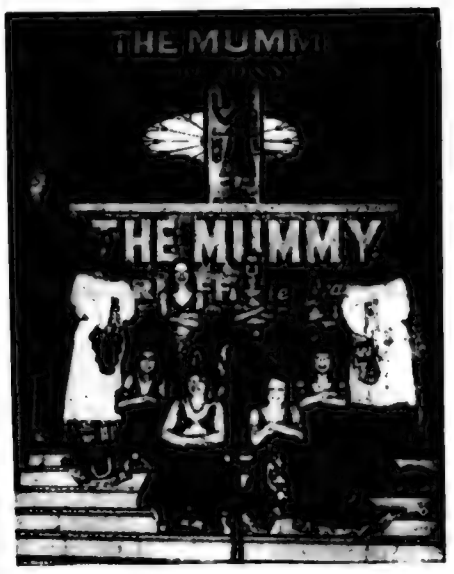
On the Friday night that "Reunion" was re-booked as the first feature a special presentation was arranged. The British Legion, Stoke Newington branch, and a number of 11th County of London Territorials marched through Stoke Newington to the theatre accompanied by the Boys' Brigade and Boy Scouts, headed by a military band. In the procession was Harry Terry, who plays the part of the sergeant-major in the film. The crowds carried banners with "Come to our 'Reunion' at the Alexandra Theatre."

At the end of this performance speeches were made from the stage, and the management announced their regret that Harry Terry had not turned up. From the stalls, however, Harry Terry called out loudly that he was present and leaped up to the stage.

LONDONER.



WITH WILLIAMSON BENEATH THE SEA (P. D. C.) was exploited by Manager Browne of the Grand Palace, St. Albans, by the use of a diver emerging through the sunshine roof of a car



A striking display for Universal's THE MUMMY, originated by F. C. Lander, of the Grand Cinema, Edgware Road, London, who has been awarded a certificate of showmanship and a cheque by S. F. Ditcham

PUTTING OVER A BRITISH STAR

BILLY GREENFIELD'S BIG PRESS SPACE

ONE of the most extensive campaigns ever used in Manchester was carried out by W. Greenfield, on the occasion of the personal appearance of Miss Anna Neagle in conjunction with the screening of "The Little Damozel" (W. and F.) at the Paramount, Manchester.

A special show was produced on the stage for Miss Neagle, supported by the Plaza Tiller Girls, designed to trace the history of "The Little Damozel" as a stage play, silent film, and then a talkie.

On Monday previous to the opening of the film a number of City Fathers and the Press were invited to a luncheon at the Midland Hotel. Both Miss Neagle and Herbert Wilcox, the producer, were present.

A large amount of space was given in the national and local papers to pictures and articles dealing with Miss Neagle's stage and film career, and reports of the star's personal visits to the Lewis' Novelty Exhibition and the Belle Vue exhibition grounds. Billy Greenfield tied-up with over a hundred and thirty shopkeepers, who displayed banners and arranged window displays with stills and records of the theme songs from the film. Banners, posters and special showcards in the most advantageous points of the city all helped to make the campaign a splendid success.

The Paramount manager claims this as the biggest amount of newspaper and other publicity he has ever achieved, and the effort augurs well for Anna Neagle's next film, "Bitter Sweet."

A picture appeared in last week's *Kine.*, showing Herbert Wilcox, Anna Neagle and Billy Greenfield at the Press luncheon held in connection with her visit.

NAUTICAL ATMOSPHERE
"Midshipmaid" Publicity

W. W. Lloyd created atmosphere for the presentation of "The Midshipmaid" (W. and F.) by dressing his staff in naval uniforms and decorating the vestibule of the theatre with bunting and cut-outs from the man-of-war posters.

Three days prior to the showing of the film the organist and orchestra, also dressed in uniform, played nautical music and the theme songs from the film.

Posters, advertising the film, were posted on all the principal hoardings of the town.

CIGARETTE KINGS
Dudley Tobacconist's Tie-up

The manager of the Regent, Dudley (Mr. G. Almond-Jones), has just put over a novel "stunt" to advertise "It's a King" (W. and F.), his next week's booking.

He arranged a tie-up with a local tobacconist in connection with Gold Flake cigarettes, in which miniature playing cards are given. Each customer buying this brand opened his packet in the shop, and if the card contained in the packet was a king, a free ticket for the kinema was given.

So successful was the idea that the tobacconist sold out three times in a week, but the expense was not great, for only half a dozen were able to claim free tickets.

SHOWS FOR LOCAL TALENT
L. V. Walshaw Venture

L. V. Walshaw, manager of the Beacon Cinema, Smethwick, has embarked upon a series of kine.-variety programmes, in which he employs local talent. At the present time he has two accomplished musicians—violin and piano—who are billed as the two Smethwick Lads, and give a musical and variety turn at each performance.

In introducing the musicians Mr. Walshaw offers an audition with the prospects of a week's engagement to anyone in the audience who is musical or can entertain. Already he has received an enthusiastic response, and the venture is having an healthy reflex at the box office.

LYMINGTON LYRIC
Challenges the Call of Out of Doors

Showmanship played a big part in the excellent business done at the Lyric Cinema, Lymington, Hants, during the past few weeks. Hector A. McCullie, the general manager, beat the incoming sports season and outdoor attractions with a run of excellent exploitation stunts.

For the "Big Broadcast" (Paramount) he installed a manager's announcement system, and by means of "listening in" to patrons' remarks picked up by microphones concealed beneath several seats, he astonished audiences by replying to their conversation. Every radio and music establishment in the town "plugged" the music and carried large publicity schemes, with no little success.

"Movie Crazy" (Paramount) saw the entire staff attired in straw hats and the famous horn-rimmed spectacles, whilst a kine. photographer, who happened to be in town, took moving pictures of patrons shopping and walking about the streets.

For "Hell Divers" (M-G-M) he cleverly used some photographs of Lymington and the surrounding district, which he himself took at some risk from an airplane flying at 2,000 ft., and taking part in Sir Alan Cobham's Air Circus. The Mayor of Lymington drew for patrons' free flights in air liners, and enormous interest was aroused by competitions and Press "tie-ups."

At the moment the whole district is puzzled by huge advertisements of the Ace, King and Jack asking "Where is this Lady?" (British Lion).

Manor Park, evidently does not rest on his laurels. In addition to the usually big publicity campaigns, displays for which this theatre is noted, C. J. L. always has his eye on the inside arrangements of the theatre. He personally arranges every detail of running the house. Mr. Ling's psychology is that the longer one remains in one position the more necessary it is to put out more work, more effort to combat the idea that one has got "groovy."

Among the improvements at the Coronation, the entire front, which is nearly 200 ft. long and 60 ft. high, has come in for extensive decoration. Cream and green is the scheme and the canopy itself has been tastefully renovated.

Inside, cream and gold meet the eye everywhere, and the projection department has been entirely brought into line with the other parts of the house.

Topical Advertising

At the Granada, Tooting, a new line of publicity was adopted for Epsom week, which, besides being very effective, also struck the topical note. The feature film of the week was "Up for the Derby" (W. and F.) and all the publicity referred to the "Entertainment Stakes" and stressed a big "Six Days'" meeting at the Granada. The public were enjoined to "put your shirt on . . . this programme."

Fifty-fifty at Clapham Junction

At the Grand, Clapham Junction, a fifty-fifty programme of kine.-variety is being featured, with particular attention to the orchestral side. A new band combination, under the direction of Al Davison,

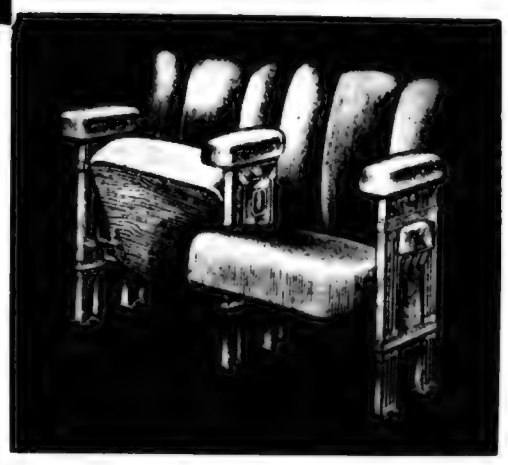
TURNER

CHAIRS, CURTAINS, CARPETS, &C.

as supplied and fitted for many of the most notable contracts of the year.

W. W. TURNER & CO. LTD.
York Road, King's Heath, Birmingham
London Office:
28, Newman Street, Oxford Street, W.1

The CONWAY CHAIR



PERFECTION COMES TO WARDOUR ST.

Miss Molly Lamont, famous B.I.P. Star, opens Showrooms and Theatre to demonstrate the great advance made by PHILIPS CINE SONOR Equipment.

We advised you to look out for Philips Cine Sonor . . . told you that we would give you the biggest advance in Sound Film Equipment Wardour Street has yet seen. Here we are. Our big new showrooms and demonstration theatre—by far the most interesting in Wardour Street—are now officially opened. Miss Molly Lamont, famous B.I.P. Star, was amazed at the improvement in sound reproduction Philips have made. So will you be. With Cine Sonor we have set out to give you reproduction as near to perfection as electricity and clever mechanical minds can get. We have succeeded. We want you to realise what a success we have accomplished. Visit Cine Sonor next time you are near. We will gladly demonstrate sound film reproduction as it should be. 147 Wardour Street.

PHILIPS CINE SONOR (Prop.: Philips Lamps, Ltd.) **147, WARDOUR STREET, LONDON, W.1.** Arks

July 17 Releases

WELCOME RECORDINGS OF FAMILIAR ITEMS

Suggestions for Creating Musical Atmosphere

By A. W. OWEN

At long last the various recording companies are beginning to recognise the popularity and worth of the compositions of Coleridge Taylor. We now have the "Otello" suite to add to "Hiawatha" and the "Petite Suite de Concert," etc. I am therefore hoping before long to hear a recording of his "Faust," and more particularly the "Nero" Suite, with the fine dramatic themes.

I have chosen the Overture "1914," as arranged by Debroy Somers, who has collected a number of the old marching tunes into a medley, for the introduction of the film "Private Jones," as being more suitable than a medley of the war community songs.

For the reissue of "My Wife's Family," I have suggested a modern dance comedy medley from the latest advance June catalogue of H.M.V., and a selection of these will make a suitable interlude of any length desired.

"East of Fifth Avenue" is so cosmopolitan in its atmosphere that the "Slavonic Rhapsody," which is ever popular, may serve our purpose in spite of its Russian theme.

"PRIVATE JONES" (Universal)

CERT. A. 7,693 ft. Reg. No. F.8590. Reviewed in *Kine*. April 6, 1932.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Lee Tracy, Gloria Stuart.
ATMOSPHERE.—A bright war comedy of an American who endeavours to evade service, refuses to obey orders when forcibly recruited, but makes good in time of emergency in France.
ORCHESTRA.—"Overture '1914.'—A War March Memory." Arranged by Debroy Somers. (Keith, Prowse.)
ORGAN.—As orchestra, using the piano-conductor copy of above orchestration either for solo or synchronised presentation with the record, as detailed below for non-sync.
NON-SYNC.—"Overture '1914'—A War March Memory," recorded and arranged by Debroy Somers on Columbia D.X.292, or "It's a Lovely War" Medley recorded by Debroy Somers and his Band on Columbia D.X.199.
LIGHTING EFFECTS.—Blendings of bright, varied and contrasting colours throughout.

"MY WIFE'S FAMILY" (Wardour) (Reissue)

CERT. A. 7,265 ft. Reg. No. Br.5918 Reviewed in *Kine*. June 11, 1931.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Gene Gerrard, Muriel Angelus.
ATMOSPHERE.—Boisterous British farcical comedy adapted from the stage success, full of humorous broad episodes and gags.
ORCHESTRA.—Comedy dance number medley, such as "I'm One of the Lads" valse, "Jolly Old Pa" and "Yes, Mr. Brown" foxtrots, concluding with "Hyde Park Corner" six-eight, or "Let's All Sing," a novelty foxtrot.
ORGAN.—As orchestra, using professional song copies for solo presentation, and piano-conductor copies of orchestrations for synchronisation with records, as detailed below for non-sync.
NON-SYNC.—As orchestra, with following records:—"I'm One of the Lads," H.M.V. B.6344, Noble's New Mayfair Orchestra; "Jolly Old Pa" and "Yes, Mr. Brown," H.M.V. B.6336, B.6285, New Mayfair Dance Orchestra; "Hyde Park Corner," H.M.V. B.6334, Jackson's Orchestra; "Let's All Sing," H.M.V. B.6279, Ambrose's Orchestra.
LIGHTING EFFECTS.—Blending of the brightest colours in varied and contrasted tints for each chorus.

"THE BILLION DOLLAR SCANDAL" (Paramount)

CERT. A. 6,932 ft. Reg. No. F.8435. Reviewed in *Kine*. February 16, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Constance Cummings, Robert Armstrong.
ATMOSPHERE.—A revelation of some of the tricks of American market manipulation, facts being turned into a story of romance, comedy and strong drama.
ORCHESTRA.—"The Devil's Kitchen." Scene from S. Coleridge Taylor's "Faust" suite. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration for solo presentation. (Note.—There is no recording of this suite.)
NON-SYNC.—"Evil Plotter." Dramatic misterioso. Zamecnik. Recorded on Columbia D.19285 by the Company's Symphony Orchestra.
LIGHTING EFFECTS.—Blendings of deep dramatic colours.

"PENGUIN POOL MYSTERY" (Radio)

CERT. A. 5,896 ft. Reg. No. F.8550. Reviewed in *Kine*. March 30, 1933.
PUBLICITY.—Two 6-sheets, one 12-sheet.
STARS.—Edna May Oliver, Mae Clarke, James Gleason, Robert Armstrong.
ATMOSPHERE.—An ingenious murder mystery drama, with a large element of humour, by the introduction of an amateur female detective, who eventually solves the problem.
ORCHESTRA.—"Agitato Mysterioso." Raymond Bennett. (Boosey-Hawkes.) Played as an introductory entr'acte only.
ORGAN.—As orchestra, using piano-solo copy for adaptation if solo interlude. If synchronisation with record is desired, use piano-conductor copy of orchestration of the music chosen for non-sync. below.
NON-SYNC.—"Oeillet Noir." Dramatique Misterioso. Alix and Pouget. (Keith, Prowse.) Recorded on Columbia D.19254 by the Company's Symphony Orchestra. (Special film record list.) Played as an introductory entr'acte only.
LIGHTING EFFECTS.—"Black out," followed by deep amber flood fading to deep crimson, about 16 bars before the conclusion, which should synchronise with the screening of the first subtitle.

"THE IRON MASTER" (Gaumont-Ideal)

CERT. U. 6,136 ft. Reg. No. F.8388. Reviewed in *Kine*. March 23, 1933.
STARS.—Reginald Denny, Lila Lee.
ATMOSPHERE.—Romantic drama, played against backgrounds of big American business and domestic sequences.
ORCHESTRA.—"Otello." Suite. (No. 1 only.) Coleridge Taylor. (Acherberg, Hopwood and Crew.)
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration, either for solo or synchronised presentation with the record, as detailed below for non-sync.
NON-SYNC.—"Otello." Suite. (No. 1 only.) Coleridge Taylor. Recorded on H.M.V. B.4273-74 by Malcolm Sargent and the New Symphony Orchestra. (These records contain the entire suite, which should be purchased for library purposes.)
LIGHTING EFFECTS.—Blendings of purple and deep red.

"SLIGHTLY MARRIED" (Butcher)

CERT. A. 6,555 ft. Reg. No. F.8507. Reviewed in *Kine*. March 9th, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Evelyn Knapp, Marie Prevost, Walter Byron.
ATMOSPHERE.—The story of a man who marries a girl in a drunken state, is divorced, and remarries for the sake of her child.
ORCHESTRA.—"The Merry Widow." Selection. Lehar. (Chappell.)
ORGAN.—As orchestra, with adaptation from the piano-solo copy for solo presentation, and from the piano-conductor copy of the above orchestration if synchronising with record, as detailed below for non-sync.
NON-SYNC.—"The Merry Widow." Selection. Lehar. Recorded either on Decca K.670 by the Marlborough Light Symphony Orchestra; or on H.M.V. C.1806 by Marek Weber and his Concert Orchestra.
LIGHTING EFFECTS.—Blendings of bright colours, with blue predominating.

"RUSTLERS ROUND-UP" (Universal)

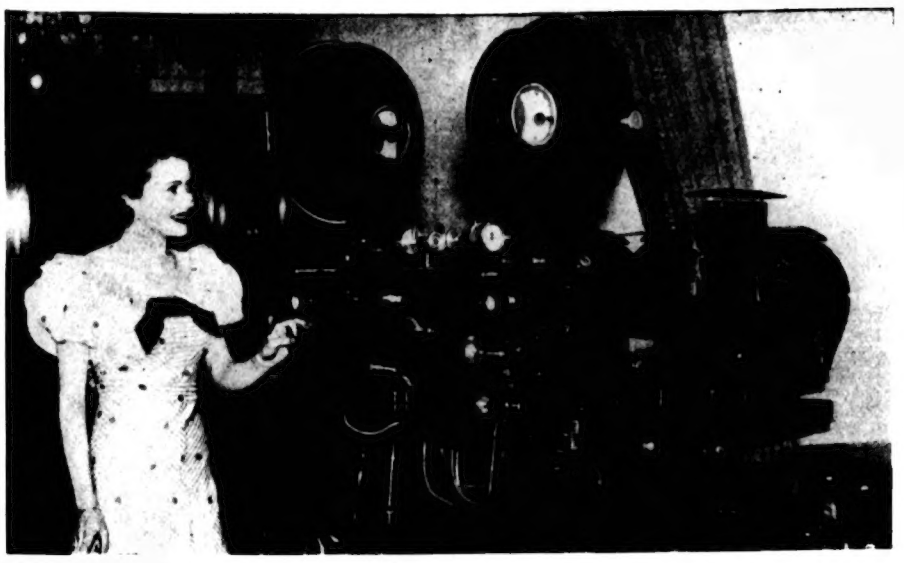
CERT. U. 5,098 ft. Reg. No. F.8558. Reviewed in *Kine*. March 30, 1933.
PUBLICITY.—One 12-sheet, one 6-sheet.
STAR.—Tom Mix.
ATMOSPHERE.—Virile Western drama dominated by the personality of the star, with fine horsemanship, gunplay, fighting and romance.
ORCHESTRA.—"The Jolly Robbers" (Banditenstreiche). Overture. Suppé. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation for solo presentation from any piano-solo edition, by using the piano-conductor copy of the above orchestration if synchronising with the record, as detailed below for non-sync.
NON-SYNC.—"The Jolly Robbers." Overture. Recorded on Decca L.Y.6019 by the Berlin Symphony Orchestra, conducted by Alois Melichar; or for non-sync. for solo use only by the BBC Wireless Military Band on Columbia D.B.178.
LIGHTING EFFECTS.—Blendings of blue to deep violet for opening movements, then with amber and towards the "finale," red tints.

"EAST OF FIFTH AVENUE" (U.A.)

CERT. A. 5,660 ft. Reg. No. F.8493. Reviewed in *Kine*. March 2, 1933.
STARS.—Leo Carrillo, Dickie Moore.
ATMOSPHERE.—A film with a gangster theme, which has only a small part in the development of a human story, with romantic sentiment and small child interest.
ORCHESTRA.—"Slavonic Rhapsody" Op. 114. Friedman. (Arranged Woodhouse.) (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration, either for solo, of synchronised presentation with the record, as detailed below for non-sync.
NON-SYNC.—"Slavonic Rhapsody." Friedman. Recorded on Decca K.567 by Basil Cameron and the Hastings Municipal Orchestra.
LIGHTING EFFECTS.—Deep orange and violet for 1st and 2nd sections followed by deep blue changing to deep purple for "allegro" final section.

PATENTS AND TRADE MARKS

Any of our readers requiring information and advice respecting Patents, Trade Marks or Designs should apply to Messrs. Rayner and Co., Patent Agents, of 5, Chancery Lane, London, W.C.2, who will give free advice to readers mentioning *Kine*.



Miss Molly Lamont, the B.I.P. star, is here seen at the formal opening of the Philips showrooms in Wardour Street. The projector seenis the double model, which is Philips' most recent introduction

NEW G.E.C. VALVE

The Double Diode-Triode

GENERAL ELECTRIC announce the introduction of an entirely new valve type known as the double diode triode—Osram M.H.D.4. This valve has been developed with three objectives in view:—

(1) To overcome distortion due to detector overload, which is common with grid leak detectors when receiving loud signals.

(2) To overcome the drawbacks of fading which occurs on many stations, particularly at night time.

(3) To simplify tuning by permitting reception of large numbers of transmitting stations of varying degrees of strength on the aerial at equal volume, the level of which can be manually adjusted to suit individual requirements.

The Osram M.H.D.4 consists of double diode and triode electrode systems surrounding a common cathode. The diode section of a valve can be employed either for half-wave or full-wave rectification, and the diode section used as an L.F. amplifier of the rectified signal.

The great advantage of this form of valve over the ordinary grid leak detector is that the strength of signal which can be handled by the diode without overload is immeasurably greater, and also that the triode element is operating as a true L.F. amplifier with negative bias on the grid in place of part-rectifier, part-amplifier, as in a triode detector. This makes for distortionless detection and greater sensitivity at the same time.

As the "variable mu" marketed first by the General Electric Co., Ltd., two years ago as the Osram V.M.S.4, the double diode triode introduces a new phase to set designs. Without the "variable mu" the double diode triode would have an extremely limited field of usefulness; without the double diode triode the full advantages of the "variable mu" are not realised.

Editor's Letter Bag

SUNDAY ORGANIST BROADCAST

I should like to inform you that the organ of the Plaza, Rugby, is to be broadcast on Sunday, July 9, from 3.55 to 5 p.m. I think this is the first occasion kinema organ music has been broadcast on a Sunday in this country.

N. HOBART,
General Manager,
Plaza Theatre, Rugby.

MUSIC AROUND LONDON

ATTRACTIVE PROGRAMME AT THE GRAND, EDGWARE

At the Grand, Edgware Road, which I visited last week, Younkman and his Czardas Band were providing a musical item. Capt. F. C. Lauder, A.F.O., gave me his usual hearty welcome, and I sat down in the spacious balcony and realised the hugeness of the theatre.

A. W. Scott played a brisk March with piccolo, fife and drum effects as a short interlude in front of the stage show and also in several places provided additional accompaniment to the band, which was effective and yet probably little noticed by the ordinary patrons.

Younkman's Czardas has an excellent 'cellist and good violin ensemble tone. The conductor, not only played the "Monti Czardas" on the guitar, but had his band well under control without the usual fuss and so-called showmanship which so often annoys anyone with a spark of musical knowledge.

Lighting effects, both original and cleverly planned, enhanced the whole show, and were especially good in the presentation of that old-time favourite "The Volga Boatman's Song."

Two good vocal numbers were interposed, in addition to typical Russians by members of the orchestra, and completed a very interesting twenty minutes' musical entertainment.

A. W. O.

CUTTING CARBON FOR BRUSHES

(Continued from page 29)

tion, brushes can be turned out in one-twentieth the time as would be occupied in making one brush where dimensions have to be checked with callipers and gauges. Extreme accuracy is demanded in making the jig, because any errors will be shown in the brushes.

In the sketch are illustrated the constructional details of a jig. A piece of brass is squared up, and a hole is cut and filed in it to receive a block of carbon: this is illustrated at A. The carbon block is held in position by means of the set screw. The sides of the jig are cut to the shape of the sides of the brush, as is shown at B. This is the type of brush usually used in clip-type brush-holders.

Two steel plates (P), specially hardened by heating and immersing in oil, are fitted to the sides of the jig, being held in position by means of countersunk headed screws. The object of the plates is to eliminate all file-wear on the brass of the jig.

The carbon blocks are cut to the size shown at A, with a width of the dotted line at the top of B. The set-screw holds the block firmly in position, and the surplus carbon is filed away so that it assumes the shape as at B. When completed, the brush is removed and the edges are merely stroked with a file to remove the sharp edges.

LANGRISH CONTRACTS

Kalee 11 for Odeon, Kingston

Langrish and Co.'s Birmingham branch have secured the contract for the supply of projectors to the new Odeon Theatre at Kingston-on-Thames. The latest type of B. T.-H. talking equipment will function in conjunction with the Kalee No. 11 projectors.

Other orders received during the past week by Langrish and Co. at Birmingham include those for H.M.L. arcs at the Empire Theatre, Kettering, and Epalite mirrors at the Picturedrome, Burton-on-Trent.

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Guild Activities

Why Not a Junior Section?

PROVINCIAL PROPOSAL

Debated in London

THE first representative Council meeting of the Guild of British Kinema Projectionists and Technicians, Ltd., took place on Sunday, May 28, at the Forum Cinema, Strand, London.

The Council consisted of S. T. Perry, president; F. H. Woods, general secretary; G. E. Lansdown, treasurer, and delegates from the London, Manchester, Leeds, Birmingham, South Wales, Liverpool, Southampton and Bradford Committees.

Encouraging the Rewind Boy

Following a discussion on Guild finances, the Manchester delegates put forward a suggestion that a junior section be formed for youths who had been in a projection-room for a minimum period of two years.

E. Shuttleworth stated that Bradford had a junior section, which was highly successful, but the venture had been taboo by the General Council. Young assistants, he said, delighted to go about with their chiefs on the various visits to works, etc. It was, in his opinion, good policy to win the confidence of the youngsters and bring them up to a better understanding of the requirements of the modern projection-room."

S. T. Perry was of the opinion that as soon as the lads are taken in, the Guild would be confronted by many problems. The Junior Section question is to come up for discussion at a future meeting.

The Council confirmed the election of the following honorary members: C. Ogden Smith, E. R. Purves, H. J. Johnson, and —. Lambert.

H. B. Smith (Liverpool) spoke upon the recommendations of the Conciliation Board. The Liverpool Committee, he said, desired to record its appreciation of the efforts of the Guild delegates, Messrs. Perry and Woods, in obtaining certain recommendations which were in excess of the Home Office regulations.

The minimum age, as set out in the regulations, was very low considering the responsibility of the projectionist in the large modern kinema, and the recommendations coming from the C.E.A. and the Guild were, indeed, an indication that kinema owners and projectionists were ever watchful of the interests of public safety.

Remarking on the amount of good the Guild could do, H. B. Smith said that the efficient and economical mirror arc took years to become adapted, whereas, if the Guild had been in existence, it would have only taken five months.

Manchester Meetings

The Manchester Court will hold a special Council meeting at 11.15 p.m. on June 11, in the Wheatsheaf Hotel, High Street. On June 18, the monthly general meeting will be held at the same time and place.

At this meeting there is to be a most interesting lecture on "Electronic Motion." It will be delivered by a brother projectionist and Guild member, Albert Buckley, of the Leeds Court.

This will be the forerunner of a series on the subject of electrical theory.

Birmingham Guild Meetings

The next meeting of the Birmingham Court of the British Guild of Projectionists and Kinema Technicians will take place on Sunday, June 11, when nominations for committee, election of officers for the year and delegates to the National Council will be elected. The meeting will take place at the Malt Shovel Hotel, and it is hoped that all members will make a special effort to attend.

Kinemas Planned

WEST KIRBY PROJECT

Bebington Contracts—Sale Building Begins—Portland Promotion

PHŒNIX-LIKE, a new kinema will rise from the ashes of the Queen's Kinema, West Kirby, which was destroyed by fire last summer. It will cost £30,000.

The architect in connection with this venture is Alfred J. Thraves, F.R.I.B.A. The contract has been let to Metcalfe Bros., of Doncaster.

The site has been acquired by Messrs. R. L. Kemp, of Nottingham, who will build a hall capable of holding 1,500 people.

Shops and a café will be included in the scheme, and a feature will be the recruitment of the staff from British Legionaires and the daughters of ex-soldiers.

The kinema is to be ready for opening next September, and as the design is that of the Tudor period, the hall will be appropriately named the Tudor Kinema.

The responsible people in connection with this undertaking are R. L. Kemp and E. N. Wilkinson, prominent members of the Notts and Derbyshire kinema Industry. R. L. Kemp at present controls, amongst other ventures, the following theatres: the New Parade Kinema, Skegness; the Majestic, Swadlincote, near Derby; the Regal, Riverton; the Kinema House, Haworth; and the super kinema, the Empire, Eastwood.

Western Electric talking apparatus will be installed.

Rialto, Bebington, Contracts Closed

Most of the contracts for the new Rialto Kinema Bebington, Cheshire, have now been placed. Seating will be installed by Frisby, Dyke and Co., Ltd., Liverpool, whilst the decorations and drapery contract will be executed by J. Nixon Hough, Ltd., Birkenhead, and the electrical work by Mr. C. P. Ribton, of South Castle Street, Liverpool. Kershaw Projector Co., of Leeds, will install their latest type Kalee machines.

Designed by Messrs. Gray and Evans, of North John Street, Liverpool, the Rialto will be completed by the end of July, and will have accommodation for nearly 1,100 persons in the stalls and balcony. The main contractors are George Platt and Sons, Ltd., of Westmoreland Street, Liverpool.

Pyramid, Sale, Building Starts

Building operations have started on the Pyramid, the new kinema to be built in the Sale district of Manchester, despite the magistrates' refusal in February to approve plans, with a view to subsequent granting of a kinema licence. John Buckley, proprietor of the Lido, Burnage, is the promoter of the scheme.

J. Gomersall, of Drury and Gomersall, is the architect.

Proposed Leicester Scheme

G. H. Scarborough is the promoter of a new company formed to carry out the erection of a new kinema on a site in Welford Road, Knighton, Leicester.

Plans by W. H. and H. G. Riley, of Leicester, provide a seating capacity of about 1,600.

Newcastle Venture

Suburban Cinemas (Newcastle), Ltd., is responsible for a scheme to erect a kinema in Two Ball Lonnen, in the West End of the city. It is to have a capacity of 1,250 people.

Leeds Promised Another

The Middleton district of Leeds, where there is a newly developed housing estate, is promised another kinema by the end of the year. It is to have a 1,150 capacity.

New Eastbourne Project

A further kinema for Eastbourne is planned for a site at Seaside Road. Andrew Ford, F.R.I.B.A., 7, Gildredge Road, Eastbourne, is the architect.

New Portland Kinema

A newly formed company, the Regal Kinema (Portland), Ltd., are the promoters of a new kinema to be erected in Portland.

Plans, prepared by Andrews and Andrews, of 157, Dorchester Road, Weymouth, have been approved by the authorities, and tenders have been obtained. It is proposed to enter immediately into a contract for the erection of the kinema.

The kinema will provide seating accommodation for 800, and will be erected and furnished in the latest approved style.

A new kinema is to be built at Penrith by an East Coast syndicate, and plans, prepared by Mr. Fawett, architect, of Scarborough, are being considered by the local Urban Council.

There will be a handsome foyer, and the kinema has been planned on modern lines. There will be accommodation for 750. Building will be begun shortly.

Another Skegness Scheme

Plans for the conversion of the Central Theatre at Skegness into a modern kinema are about to be taken in hand in readiness for opening next winter. Henri de Mond, the lessee of the Lawn Theatre, Skegness, has acquired the Central and is responsible for the proposed alteration.

Shepton Mallet £8,000 Kinema

Plans have been approved by the local authorities for the proposed new kinema at Shepton Mallet for A. A. Pilkington, of "Woodlands," London Road, Salisbury.

The application in connection with the scheme was made by S. W. Clift, of 2, Moor Green Lane, Moseley, Birmingham, and the magistrates have provisionally granted permission.

The kinema will have a seating capacity of 467 and is estimated to cost £8,000.

Savoy, Teddington, Rebuilding

The Savoy, Teddington, controlled by J. Kafer and D. Cohen, is to be entirely rebuilt as a super-kinema with a seating capacity of 1,500.

It is proposed to close the existing kinema during the later summer months and reopen the new building on Boxing-Day.

Wimbledon Planning Another

Plans have been submitted to the Surrey C.C. for another Wimbledon kinema. The site for the building is in Worple Road, adjoining Ely's Stores, and the name of Bernard Ely has been mentioned in connection with the scheme.

Designs have been drawn up by Yates, Cook and Darbyshire, of 43, Great Marlborough Street, W.1.

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Bright Ideas

NOVEL TESTING DEVICE

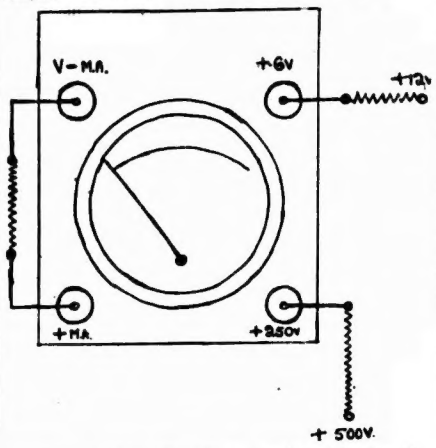
SUPPLEMENTING A CHEAP OUTFIT

Cleaning an L.T. Battery

I ENCLOSE herewith a sketch which will serve to illustrate a few useful points to those who have to do their own testing.

It is impossible to test out amplifier circuits properly unless one has at least a good high resistance voltmeter and a milliammeter, and generally it is more convenient to have a combined instrument.

A proper valve-testing outfit is a highly expensive item beyond the reach of the projectionists who have to service their sets—and a multi-scale voltmeter and milliammeter is also above the means of most. I recently purchased a Pifco de Luxe set (£2 2s.), which has a resistance for H.T. of 125,000 ohms (500 ohms per volt, a lower



resistance than which is inadvisable for the purpose), and would like to show how this or any similar instrument can for very little extra cost have its usefulness doubled.

Normally, without any additions, it reads 0-6 volts, 0-250 volts, and 0-40 milliamps, and it will be noticed that if all these readings could be doubled the instrument would then be able to test practically all the D.C. voltages and milliamperages to be found in any amplifier.

To test from 0-500 volts it is necessary to connect an external resistance of the same value as the internal resistance, namely 125,000 ohms, which can be made up with a fixed unit of 100,000 ohms in series with a variable one of 30,000. To set this to its correct value, it is necessary first to take a reading on the 0-250 volt scale, if possible getting the needle exactly over the 200 or the 250 volt marks. Then, leaving the negative testing lead undisturbed, connect up the external resistance of 130,000 ohms and transfer the positive testing lead to the outer end of this. Then adjust the variable resistance until the reading drops to exactly half its former value. If the variable resistance can be locked in this position this procedure will only once be necessary for each scale, and although all this may sound complicated it is really simple.

The instrument can now be used from 0-250 volts either as a 500-ohms-per-volt, or as a 1,000-ohms-per-volt one, and up to 500 volts as a 500-ohms-per-volt. If it should be necessary to increase the range to 750 volts, an external value of 250,000 would be necessary, and in this case the reading *with* the external resistance would have to be *one-third* what it was *without* it.

To double the range of the 6 volt scale exactly the same procedure is necessary, only a very much lower value of resistance is required.

To double or treble the milliamps range the only difference is that the external resistance takes the form of a shunt, as shown on my sketch, and not inserted in *series*, as in the voltage scales. **From: *G. T. Miller, Chief Projectionist, Botchergate P.H., Carlisle.***

[Some very valuable suggestions for enabling a comparatively cheap instrument to be used for serious work. It would perhaps be wise to insert a small lamp fuse in circuit, preferably by connecting it permanently on the common V-MA terminal to safeguard the instrument in the event of a resistance failing.—ED.]

CLEANING THE L.T.

Ensuring Long Life

It is possible to get a much longer life out of the old L.T. if it is given a good rinse out. This job is not always easy to do thoroughly, owing to there being no outlet at the bottom. In the case of a multiplate battery it is almost impossible to rinse, as the deposit cannot find its way out past the plates.

The best method (if the container is made of composition, ebonite, etc.) would be to drill ¼ in. hole in each cell at the bottom; this would ensure a more satisfactory job, since the water can be forced through from the tap, but there remains the problem of sealing up the holes. Several methods have been tried, including pitch, which is not permanent, and as the casing is very thin, which does not allow for making a thread so as to insert a screw stopper, the best method is to insert a rubber vent in the holes (as used in the H.T.), then go round the joint with spearmint. The acid will not eat this stuff. The surface must be well cleaned before applying. I think it would be an advantage to all if the makers would make provision for cleaning by having a stopper in the bottom of each cell. From: *Crawford Clifford, Chief Sound Projectionist, The Pavilion, Thornton Heath, Surrey.*

[The suggestion of piercing a hole in the bottom of an L.T. battery to facilitate cleaning hardly seems a wise one.

Apart from the serious risk of leakage, which if unnoticed—as it might well be if it occurred suddenly—might shut the show down, it is impossible to remove the sediment thoroughly without removing the plates. The paste is so much heavier than water that it is bound to collect around the ribs in the case, even if the battery is well flushed with water.

The only way of cleaning a battery is to remove the plates, an operation which with the modern glass cells is not too difficult.—ED.]

NEW PATENTS

These particulars of New Patents of interest to readers have been selected from the Official Journal of Patents, and are published by permission of the Controller of H.M. Stationery Office. The Official Journal of Patents can be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, price 1s. weekly (annual subscription £2 10s.).

Applications

13,141.—H. van Der Schalie. Kinematographic apparatus. May 5.

12,812.—Soc. pour L'Exploitation des Brevets, A.G.I. Apparatus for reading sound on kinematograph sound films. May 2.

13,654.—B. J. Della Gana. Splicer for kinematograph films, etc. May 10.

13,758. H. M. Norden and H. Steward. Apparatus for taking and projecting kinematograph pictures. May 11.

13,463.—Radio Corporation of America. Talking motion-picture apparatus. May 9.

13,971.—Soc. d'Etudes pour l'Exploitation Brevets Nublat. Apparatus for combined kinematograph and sound reproduction. May 13.

13,811.—J. E. Thornton. Multicolour kinematograph positives and production thereof. May 12.

14,607.—J. K. Cornelius and Coventry Gauge and Tool Co., Ltd.—Kinematograph films. May 20.

14,634.—C. Evans and W. A. Iliffe. Kinematograph apparatus. May 20.

14,457.—A. F. Wood. Kinematograph Projector machines. May 18.

14,734.—E. S. A. Coates, Kinematographic films. May 22.

Specifications

391,826.—S. G. Short. Colour kinematography.

391,923.—G. Gwozdecki. View-finding means for photographic and kinematograph cameras.

Abstracts

Group Abridgments can be obtained from the Patent Office, 25, Southampton Buildings, W.C.2, either sheet by sheet as issued on payment of a subscription of 5s. per Group Volume or in bound volumes price 2s. each.

385,361.—Kinematograph films.—Soc. Italiana Per La Cinematografia A Colori Naturali Ci. Co. Na. Anon., 3, Piazza Eleonora Duse, Milan, Italy.

In kinematograph films having two or more ranks of colour-record or stereoscopic images for simultaneous projection, and a sound track, the images are separated by registering holes occupying the whole width of the space between them, and the sound track is placed near one edge of the film; the arrangement permits the sound track to be of twice the usual width of that in films having images, etc. The registering holes may be shaped so that their lateral edges engage the teeth of a loose sprocket and their upper and lower edge do not engage the teeth.

386,246.—Kinematograph apparatus. Kodak, Ltd. Kingsway, London (assignees of O. Wittel, 343, State Street, Rochester, New York, U.S.A.).

The length of the feed movement of a feed claw is made substantially equal to the pitch of the film plus the difference between the length of perforation and the thickness of the claw; the claw, under such conditions, makes contact with the rear edge of a perforation before beginning the feed movement, or approaches it very closely, and reverse feeding of the film may be effected without re-framing the image.

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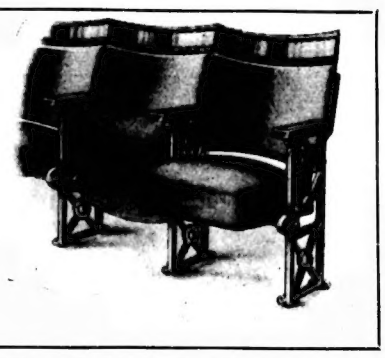

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Forthcoming Trade Shows

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LONDON

DATE.			TITLE OF FILMS.	STARS.	SHOWN BY.	PLACE.	TIME.
Wed.,	June	7	Picture Snatcher	James Cagney	Warner	Cambridge	3
,,	,,	7	Position; Back Swing	——	Warner	Cambridge	3
,,	,,	7	The Working Man	George Arliss	Warner	Cambridge	8.45
,,	,,	7	The Grip	——	Warner	Cambridge	8.45
,,	,,	7	The Big Thrill	Joan Marsh	British Lion	New Gallery	11
,,	,,	7	Shadow Laughs; Big Town	——	Universal	Phœnix	3
,,	,,	8	Night of Terror; Sundown	——	U.A.-Columbia	Phœnix	3
Thur.,	,,	8	Silk Express	Neil Hamilton	First National	Cambridge	3
,,	,,	8	Sky Symphony	——	First National	Cambridge	3
,,	,,	9	Viennese Waltz	Michael Bonnen	Wardour	Cambridge	3
Fri.,	,,	9	Timely Tunes	——	Wardour	Cambridge	3
,,	,,	9	I Love That Man	Robert Armstrong	Paramount	Carlton	10.30
,,	,,	9	Aloha-ae	——	Paramount	Carlton	10.30
,,	,,	9	Destination Unknown	Betty Compson	Universal	Phœnix	3
,,	,,	9	Midnight Warning	William Boyd	Universal	Phœnix	3
,,	,,	12	Waltz Time	Evelyn Laye	W. & F.	Tivoli	8.45
Mon.,	,,	12	Facing the Music	Stanley Lupino	Wardour	Phœnix	3
,,	,,	12	Satan's Playground	——	Wardour	Phœnix	3
,,	,,	12	High Finance	——	First National	Own Theatre	11 & 3
,,	,,	12	Parades of Yesterday	——	First National	Own Theatre	11 & 3
Tues.,	,,	13	It's a Boy	Leslie Henson	W. & F.	Prince Edward	8.45
,,	,,	13	A Shriek in the Night	Ginger Rogers	Gaumont Ideal	New Gallery	11
,,	,,	13	King of the Jungle	Buster Crabbe	Paramount	Carlton	10.30
,,	,,	13	Lily Turner	Ruth Chatterton	First National	Cambridge	3
Wed.,	,,	14	I Lived With You	Ivor Novello	W. & F.	Prince Edward	8.45
,,	,,	14	Black Beauty	Alexander Kirkland	Pathe	Phœnix	3
Thur.,	,,	15	Falling For You	Jack Hulbert	W. & F.	Prince Edward	8.45
,,	,,	15	My Lucky Star	Oscar Asche	W. & F.	Prince Edward	3
Fri.,	,,	16	The Only Girl	Lilian Harvey	W. & F.	Prince Edward	8.45
Tues.,	,,	20	Adorable	Janet Gaynor	Fox	Cambridge	8.30
,,	,,	20	The Stickpin	——	Fox	Cambridge	8.30

BIRMINGHAM

Fri.,	June	9	Anne One Hundred	Betty Stockfeld	Paramount	Futurist	10.45
,,	,,	9	The Vampire Bat	Lionel Atwill	P.D.C.	West End	10.45
,,	,,	9	The Big Thrill	Joan Marsh	British Lion	Scala	10.30
Tues.,	,,	13	Fargo Express	Ken Maynard	Gaumont Ideal	West End	10.30
,,	,,	13	Silk Express	Neil Hamilton	First National	Scala	10.30
,,	,,	13	A Bedtime Story	Maurice Chevalier	Paramount	Futurist	10.45
Wed.,	,,	14	Call Me Mame	Ethel Levey	Warner	Forum	10.30
,,	,,	14	The Constant Woman	Conrad Nagel	Gaumont Ideal	West End	10.30
Thur.,	,,	15	Behind the Counter	Marian Marsh	P.D.C.	Forum	11

CARDIFF

Fri.,	June	9	Sleeping Car	Ivor Novello	Gaumont Ideal	Empire	3
,,	,,	9	Picture Snatcher	James Cagney	Warner	Queen's	11
Tues.,	,,	13	The Vampire Bat	Lionel Atwill	P.D.C.	New Theatre	11
,,	,,	13	Call Me Mame	Ethel Levey	Warner	Queen's	11
,,	,,	13	I Love That Man	——	Paramount	Paramount	11
,,	,,	13	The Lucky Number	Clifford Mollison	Gaumont Ideal	Empire	3
,,	,,	13	The Lucky Number	Clifford Mollison	Gaumont Ideal	New Imperial	3
Wed.,	,,	14	Ex-Lady	Bette Davis	Warner	Queen's	11
,,	,,	14	Sleeping Car	Ivor Novello	Gaumont Ideal	Empire	3
,,	,,	14	Sleeping Car	Ivor Novello	Gaumont Ideal	New Imperial	3

GLASGOW

Fri.,	June	9	Devil's Playground	——	Gaumont Ideal	New Savoy	10.45
,,	,,	9	The Intruder	Monte Blue	Gaumont Ideal	New Savoy	10.45
,,	,,	9	Trick for Trick	Ralph Morgan	Fox	Picture House	10.45
,,	,,	9	Song of the Eagle	Charles Bickford	Paramount	Playhouse	11
,,	,,	9	The Diplomaniacs	Wheeler and Woolsey	Radio	La Scala	10.30
Tues.,	,,	13	The Phantom Broadcast	Ralph Forbes	Pathé	Regal	10.45
,,	,,	13	The Constant Woman	Conrad Nagel	Gaumont Ideal	New Savoy	11
Wed.,	,,	14	A Bedtime Story	Maurice Chevalier	Paramount	Playhouse	11
Thur.,	,,	15	Facing the Music	Stanley Lupino	Wardour	Regal	11
,,	,,	15	Silk Express	Neil Hamilton	First National	Green's Playhouse	11

LEEDS

Fri.,	June	9	Ex-Lady	Bette Davis	Warner	Rialto	11
,,	,,	9	Behind the Counter	Marian Marsh	P.D.C.	Majestic	11
,,	,,	9	Sleeping Car	Ivor Novello	Gaumont Ideal	Scala	11
,,	,,	9	Song of the Eagle	Charles Bickford	Paramount	Paramount	10.45
Tues.,	,,	13	Hawleys of High Street	Leslie Fuller	Wardour	Rialto	11
,,	,,	13	The Constant Woman	Conrad Nagel	Gaumont Ideal	Scala	11
,,	,,	13	Anne One Hundred	Betty Stockfeld	Paramount	Paramount	10.45
Wed.,	,,	14	Picture Snatcher	James Cagney	Warner	Rialto	11
,,	,,	14	The Big Thrill	Joan Marsh	British Lion	Tower P.H.	10.45

LIVERPOOL

Fri.,	June	9	Fra Diavolo	Laurel and Hardy	M-G-M	Scala	11
Mon.,	,,	12	Behind the Counter	Marian Marsh	P.D.C.	Forum	11
Tues.,	,,	13	Loyalties	Basil Rathbone	A.B.F.D.	Scala	11
,,	,,	13	The Working Man	George Arliss	Warner	Forum	10.45
,,	,,	13	The Lucky Number	Clifford Mollison	Gaumont Ideal	Trocadero	11
,,	,,	13	Anne One Hundred	Betty Stockfeld	Paramount	Futurist	10.45
Wed.,	,,	14	Three Men in a Boat	Edmond Breon	A.B.F.D.	Scala	11
Thur.,	,,	15	The Thirteenth Candle	Isobel Elsom	Warner	Forum	10.45
,,	,,	15	Sleeping Car	Ivor Novello	Gaumont Ideal	Trocadero	11

MANCHESTER

Fri.,	June	9	Anne One Hundred	Betty Stockfeld	Paramount	Paramount	10.45
,,	,,	9	Shorts	——	Paramount	Capitol	11
Tues.,	,,	13	Behind the Counter	Marian Marsh	P.D.C.	New Oxford	11
,,	,,	13	The Thirteenth Candle	Isobel Elsom	Warner	Theatre Royal	10.30
,,	,,	13	Sleeping Car	Ivor Novello	Gaumont Ideal	Piccadilly P.H.	11
,,	,,	13	I Love That Man	——	Paramount	Paramount	10.45
Wed.,	,,	14	Morgenrot	——	Wardour	Theatre Royal	10.45
,,	,,	14	The Lucky Number	Clifford Mollison	Gaumont Ideal	Piccadilly P.H.	11
Thur.,	,,	15	Call Me Mame	Ethel Levey	Warner	Theatre Royal	10.45

NEWCASTLE

Fri.,	June	9	Sleeping Car	Ivor Novello	Gaumont Ideal	Queen's	10.45
,,	,,	9	Possessed	Joan Crawford	M-G-M	Olympia	11
,,	,,	9	A Bedtime Story	Maurice Chevalier	Paramount	Paramount	10.30
,,	,,	9	The Phantom Broadcast	Ralph Forbes	Pathé	Grainger P.H.	10.45
Tues.,	,,	9	Silk Express	Neil Hamilton	First National	Stoll P.H.	10.30
,,	,,	13	Picture Snatcher	James Cagney	Warner	Grainger P.H.	10.30
,,	,,	13	The Eleventh Commandment	Marian Marsh	Gaumont Ideal	Queen's	10.45
,,	,,	13	Song of the Eagle	Charles Bickford	Paramount	Paramount	10.30
Wed.,	,,	13	The Big Thril	Joan Marsh	British Lion	Stoll P.H.	10.30
,,	,,	14	The Working Man	George Arliss	Warner	Grainger P.H.	10.30
Thur.,	,,	14	West of Singapore	Betty Compson	Butcher	Stoll P.H.	10.45
,,	,,	15	Three Men In a Boat	Edmund Breon	A.B.F.D.	Grainger P.H.	10.30
,,	,,	15	Lily Turner	Ruth Chatterton	First National	Stoll P.H.	10.30

NOTTINGHAM

Fri.,	June	9	Fra Diavolo	Laurel and Hardy	M-G-M	Scala	11
,,	,,	9	Call Me Mame	Ethel Levey	Warner	Elite	10.40
Tues.,	,,	13	Song of the Eagle	Charles Bickford	Paramount	Elite	10.45
,,	,,	13	Morgenrot	——	Wardour	Goldsmith P.H.	10.45

SHEFFIELD

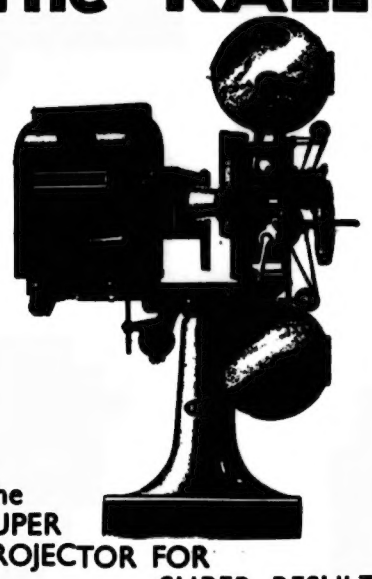
Fri.,	June	9	The Lucky Number	Clifford Mollison	Gaumont Ideal	Regent	11
,,	,,	9	Possessed	Joan Crawford	M-G-M	Central P.H.	11
,,	,,	9	Morgenrot	——	Wardour	Hippodrome	10.45
Tues.,	,,	13	The Phantom Broadcast	Ralph Forbes	Pathé	Hippodrome	11
,,	,,	13	The Eleventh Commandment	Marian Marsh	Gaumont Ideal	Regent	11
Wed.,	,,	13	Shorts	——	Paramount	Central P.H.	10.45
,,	,,	14	Viennese Waltz	Michael Bonnen	Wardour	Regal	11
Thur.,	,,	14	Behind the Counter	Marian Marsh	P.D.C.	Central P.H.	11
,,	,,	15	The Big Thrill	Joan Marsh	British Lion	Picture Palace	10.45

Registered Under the Act

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
BRITISH.				
MAY 17.				
Rainbow Round Radio (5).	First National	Vitaphone Corp.	857	F. 8752
Merrie Melodies				
Alone Game Ruth	,,	,,	793	F. 8753
The Mad Doctor	,,	,,	1,929	F. 8754
Hallelujah! I'm a Tramp.	United Artists	Walt Disney Prod.	636	F. 8755
MAY 17.	,,	Feature Prod.	7,571	F. 8756
The Virtuous Isidore (Le Rosier de Madame Husson).	National Dis.	Ormuzd Films	6,030	F. 8757
Be Like Me	Paramount	Paramount Inter.	975	F. 8758
Murders In the Zoo	,,	,,	5,400	F. 8759
MAY 18.				
Service	M-G-M	M-G-M	7,318	F. 8760
MAY 20.				
Fra Diavolo	M-G-M	Hal E. Roach	8,100	F. 8761
Hell Below	,,	M-G-M	9,220	F. 8762
A Night In Cairo	,,	,,	7,228	F. 8763
MAY 22.				
Shave It With Music	United Artists	Columbia	1,688	F. 8764
Safe in Jail	,,	,,	1,606	F. 8765
The Strange Case of Poison Ivy.	,,	,,	1,734	F. 8766

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
MAY 22.				
Lambs' All Star Gambol	,,	,,	1,895	F. 8767
The Mutual Man	,,	,,	1,908	F. 8768
Under the Tonto Rim	Paramount	Paramount Inter.	5,318	F. 8706
The Human Fish	,,	,,	1,917	F. 8770
Reform Girl	P.D.C.	Tower Prod.	5,904	F. 8771
Trick for Trick	Fox	Fox	6,335	F. 8772
MAY 23.				
West Of Singapore	Butcher's	Ritchey Export Corp.	6,416	F. 8773
Trailing North	Pathe	Monogram	5,200	F. 8774
The Diamond Trail	,,	,,	5,200	F. 8775
Possessed	M-G-M	M-G-M	6,791	F. 8776
A Bedtime Story	Paramount	Paramount Inter.	7,794	F. 8777
Screen Souvenirs 8.2-No. 9.	,,	,,	926	F. 8778
MAY 24.				
Summer Lightning	United Artists	British and Dominions Film Corp., Ltd.	7,004	Br. 8785
Loyalties	A.B.F.D.	Associated Talking Pictures, Ltd.	6,610	Br. 8786
Send 'Em Back Half Dead.	Fox	Cecil Landeau	4,042	Br. 878

The KALEE



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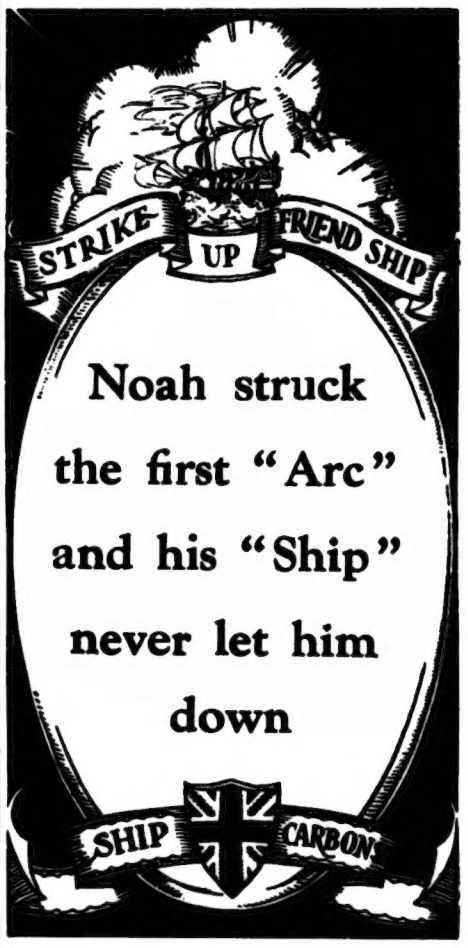

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